caryāgītikoṣa

NILRATAN SEN

R
294.30082
Se 5 C

indian institute of advanced study

294.30082
Se5 C

70189

गुरुकुल कांगड़ी विश्वविद्यालय
कृपया पुस्तक के ऊपर कोई निशान आदि
न लगावें।

R
294.30082
Se5 C
M0189
पुस्तकालय
गुरूकुल कांगड़ी विश्वविद्यालय हरिद्वार
वर्ग संख्या ——— आगत संख्या ———
पुस्तक - वितरण की तिथि नीचे अंकित है
इस तिथि सहित 30वें दिन तक यह पुस्तक
पुस्तकालय में वापिस आ जानी चाहिए । अन्यथा 10
पैसे प्रतिदिन के हिसाब से विलम्ब - दण्ड लगेगा ।

caryāgītikoṣa

R 294.30082 · SE5C
M0189
70189

caryāgitikoṣa

Facsimile Edition

[illegible]

Edited by
NILRATAN SEN

Stock Verification-2024

Indian Institute of Advanced Study
SIMLA

© Indian Institute of Advanced Study, Simla 1977

R
294.30082
Se5C

First Edition
August, 1977

Published by the Registrar, Indian Institute of Advanced Study, Rastrapati Nivas, Simla-171005 and Printed by B. D. Sen at Naba Mudran Private Limited, Calcutta-700004

Dedicated to the memory of

Mahāmahopādhyāy Haraprasād Śāstrī
Professor Suniti Kumar Chatterji
Professor Prabodh Chandra Bagchi
Professor Muhammad Shahidullah
Professor Sashibhusan Das Gupta

Contents

Abbreviations
Transliterations
Preface
Acknowledgement
Introduction:

1. Description of the manuscript
2. Script and handwriting
3. Grammar
4. Metre
5. Contents

Text: facsimile with transliteration and notes
Appendix-A: Corrected text of the songs with English translation
Appendix-B: Selected bibliography
Glossary of the songs

Abbreviations

(A)	Original palmleaf manuscript of the *caryā*-text.
(A_1)	Copied version of the *Cgk.* text preserved in the Asiatic Society, Calcutta.
Acc.	Accusative case
Assam	Assamese
(B)	Text, *Caryācaryabiniścaya* (Sastri, 1916)
Bagchi	Prabodh Chandra Bagchi, with reference to his text-(C).
Beng.	Bengali
BHS.	Buddhist Hybrid Sanskrit
(C)	Text, *Materials for a Critical Edition of the Old Bengali Caryāpadas* (Bagchi, 1938), and *Caryāgītikoṣa* (Bagchi and Sastri, 1956)
Cgk.	*Caryāgītikoṣa*
c.	*Caryā*-songs
Chatterji	Suniti Kumar Chatterji, with reference to his ODBL.
(D)	Text, *Buddhist Mystic Songs* (Md. Shahidullah, 1966)
dhru.	*dhruvapada* (refrain couplet)
(E)	Text, *Caryāgīti padābalī* (Sen, 1968)
E. NIA.	Eastern New Indo Aryan
E. Ver.	Eastern vernacular
Fem/f.	Feminine
Gen.	Genitive case
Imp.	Imperative
Inst.	Instrumental case
IPA.	International Phonetic Association
Loc.	Locative case
Maith.	Maithili
MIA.	Middle Indo Aryan
Ms/ms.	Manuscript
N./n.	Noun
Newa.	Newari
Nom.	Nominative case
ODBL	*The Origin and Development of the Bengali Language* (Chatterji, 1926)
Pl./pl.	Plural
Shahidullah	Muhammad Shahidullah, with reference to his text-(D).
Sans.	Sanskrit
Sastri	Mahāmahopādhyāy Haraprasād Śāstrī, with reference to his text-(B).
Sen	Sukumar Sen, with reference to his text-(E)
Sg./sg.	Singular
Skk.	*Śrīkṛṣṇakīrttan* (Ms. and its printed edition by Basantaranjan Ray Vidvadvallabh, 1916)
V./v.	Verb
Voc.	Vocative

Transliteration

In this phonetic transcription the IPA rules have been followed with a few necessary additions.

a(অ)	ā(আ)	i(ই)	ī(ঈ)	u(উ)	ū(ঊ)
ṛ(ঋ)	e(এ)	âi(ঐ)	o(ও)	âu(ঔ)	

k(ক)	kh(খ)	g(গ)	gh(ঘ)	ṅ(ঙ)
c(চ)	ch(ছ)	j(জ)	jh(ঝ)	ñ(ঞ)
ṭ(ট)	ṭh(ঠ)	ḍ/ḍ̤(ড/ড়)	ḍh/ḍ̤ha(ঢ/ঢ়)	ṇ(ণ)
t(ত)	th(থ)	d(দ)	dh(ধ)	n(ন)
p(প)	ph(ফ)	b(ব)	bh(ভ)	m(ম)
y(য, য়)	r(র)	l(ল)	v(ব)	
ś(শ)	ṣ(ষ)	s(স)	h(হ)	
ṃ(ং)	ḥ(ঃ)	~ (ঁ)	kṣ(ক্ষ)	

The consonants, without any vowel-signs, were used in Early and Middle Bengali as *a*-ending open syllables. In modern Bengali sub-posed ‘ ’ sign is occasionally used to denote consonantal ending, but usually such closed pronunciation is made through practice.

Preface

Since the first publication of the present *caryā* manuscript by Mm. Haraprasad Sastri, in 1916, under the title *Caryācaryabiniścaya,* at least nine more editions of these *c.* songs have come out under different titles.[1] The most important of them is the Tibetan translation (by Kīrtticandra), published by Dr. Prabodh Chandra Bagchi.[2] From Bagchi's edition we first came to know that the Sanskrit commentary available in the Sastri MS. was written by Munidatta. The missing songs also are available in the Tibetan translation. The other editors, in the reading of the text, more or less, have depended on these two editions of Sastriand Bagchi. In fact, after Sastri, none of our editors made any attempt to consult the original palmleaf MS. preserved by the Government of Nepal.

While studying the *caryā* versification I found that the reading of the text, as given by different editors, varies considerably from one another. As such, I preferred to consult the original manuscript and to publish a facsimile edition, provided the relevant microfilm was made available to me. The present edition is the outcome of that attempt.

In the present edition the text has been arranged page-wise: first the facsimile of the corresponding folio-page has been given, then its roman transcription, and last of all a note covering varying readings of the different editors.

In an introduction preceding the text, relevant information about the MS. has been given; the script-character used in the MS. has been discussed; and the language, metre, and content of the Bengali songs have been introduced in brief.[3]

---

[1] See, Appendix—B.

[2] Dr. Prabodh Chandra Bagchi, *Materials for a Critical Edition of the Old Bengali Caryāpadas*, Journal of the Department of Letters, XXX, University of Calcutta, 1938.

[3] For a detailed study of the language see, Tarapada Mukherji, *The Old Bengali Language and Text,* Calcutta, 1964. The metre of the *caryā* verse, has been discussed in details by me, in a separate book entitled, *Early Eastern NIA Versification,* published from IIAS, Simla.

The Sanskrit language of the commentary has not been discussed here, as it is beyond the scope of the present work. Butit should not escape the notice of the readers that the Sanskrit used in this MS. is not grammatical, in the true sense. Sastri attempted to correct such 'ungrammatical' readings, which I think, is not at all desirable. It is quite likely that we are getting a specimen here of the much controversial 'corrupted Sanskrit' used by the later Buddhists, which Professor F. Edgarton has studied in details in his *Buddhist Hybrid Sanskrit Grammar and Dictionary* (New Haven, Yale University, 1953). This is an interesting subject for study and we would be much benefited if any of our Sanskrit scholars took up the subject.

In Appendix-A, English translation of the *caryā* verses, with edited text, have been rendered. In Appendix-B a selected bibliography of the books written on this subject has been given. In the word-index of the verses the modern Bengali forms with meanings have been provided.

In spite of all possible care a few printing errors have crept in. An errata is being provided for the convenience of the readers.

Dated 7 August, 1977.
Kalyani University,
Kalyani, West Bengal.

NILRATAN SEN

Acknowledgement

In editing this facsimile edition of *Caryāgītikoṣa* many people from different walks of life extended their helping hands to me.

Professor Niharranjan Ray, the first Director of the Indian Institute of Advanced Study made all arrangements for my trip to Nepal and rendered all financial assistance from the Institute for collecting the materials necessary for this book. Dr Nilratan Banerji, the then Archaeological Adviser of the Indian Co-operation Mission to the Government of Nepal, helped me in tracing the manuscript and also in collecting the necessary materials from the National Archives of Nepal. Sri Pūrṇaharṣa Vajrācārya, Chief Research Officer of the Archaeological Department, Government of Nepal, very kindly extended his co-operation and helped in procuring the materials necessary for my work. Dr. N. C. Nath, Fellow of the Institute, helped me in reading the manuscript, particularly the Sanskrit commentaries of the *Caryā*-text. Dr Arabinda Poddar, also Fellow of the Institute, very kindly read the Introduction of the book and made valuable suggestions towards its improvement. The corrected *Caryā*-text in Appendix-A has been rendered by me according to the suggestion of my teacher, late Sunitikumar Chatterji, National Professor of India in Humanities. He took great interest in the publication of this facsimile edition. It is a matter of much regret for me that inspite of our best endeavour the book could not be brought out during his lifetime. I am indebted to the authorities of the University of Delhi, particularly to Dr R. K. Das Gupta, the then Tagore Professor of Bengali and Head of the Department of Modern Indian Languages, for their kind permission to join me the Institute as a Fellow, on study-leave.

Professor Prabodhchandra Sen is in the true sense my teacher, philosopher and guide. As in all activities of my life, I received much inspiration and invaluable advice from him in editing and designing this book. I take this opportunity for expressing my gratitude to the next two Directors of the Institute, Professor V. K. Gokak and Professor S. C. Dube, for taking active interest in this publication.

Thanks are also due to Mr N. C. Chatterji, formerly Publication Officer of the Institute and to Mr T. Prem Kumar, Editor of the Institute, for their untiring pursuance in bringing out this book.

I should mention here, that in the last phase of printing of this book, my son, Sri Nilanjan Sen helped me in the strenuous task of reading and correcting the proofs. I am also indebted to many other persons of whom special mentions should be made of the authorities of Nabamudran Private Ltd, Calcutta. In this happy occasion I remember the smiling faces of my colleagues, officers, typists, attendants and all other workers of the Institute whose happy association and co-operation turned my dry editing work to a much merrier and lighter job.

August 7, 1977.
Kalyani University.
Kalyani, West Bengal.

NILRATAN SEN

Introduction

1. Description of the manuscript

1.1. The discovery of the *caryāgītikoṣa* manuscript by Mahāmahopādhyāya Haraprasād Śāstrī is one of the most significant events in the history of the Eastern New Indo Aryan languages. In 1907 A.D., during his third visit to Nepal in search of Buddhist scriptures, Sastri discovered the *Cgk.* text in the Rāj Darbār Library of Nepal[1] and subsequently published it in Bengali, with three other Mss.[2], in 1916 A.D., from Baṅgīya Sāhitya Parisat, Calcutta, under the title, *hājār bacharer purāṇa bāṅgālā bhāṣāy bâuddha gān o dohā* (the Buddhist songs and *dohās* written in thousand years old Bengali language). Sastri published the four Mss. in one volume under the wrong impression that all of them were written in the earliest form of the Bengali language. This is evident from the following comment made by him in the introduction of this book.

> In 1907, again I went to Nepal and discovered a few Mss. One of them entitled, *caryācaryabiniścaya,* contains a few *kīrttana* songs, and the Sanskrit commentaries thereof. The songs are similar to the *kīrttana* songs of the Vaisṇavas, and are known as *caryāpada.* I got another Ms., a *dohākoṣa* (anthology of *dohā* songs). The composer's name is Sarohavajra. The commentary is in Sanskit and the commentator's name is Advayavajrȧ. I saw another Ms., which also is a *dohākoṣa.* The composer is Kṛṣṇācārya. This text also bears a Sanskrit commentary...I believe, the writers of this language belong to Bengal or its neighbouring areas. There are evidences to prove that some of the poets are Bengali. In spite of slight grammatical differences all these Mss. seem to be written in Bengali.

1.2. Suniti Kumar Chatterji, while analysing the characteristics of Old Bengali in his ODBL. (1926), has clearly pointed out that only the *caryā* songs available in the *Cgk.* Ms., are written in Bengali, and the *dohā* songs available in the three other Mss. are composed in Eastern Apabhraṃśa. In spite of some superficial affinity between the languages of these three Mss. and *Cgk.*, they are basically different. Chatterji's considered opinion has been accepted by other scholars as authentic.

1.3. According to Sastri the title of the *c.* MS. is *caryācaryabiniścaya.* But such a title is not mentioned anywhere in the text. In the invocation *śloka* there is a reference to the *c.* verses as *āścrya caryācaye,* meaning literally 'in the wonderful *caryās*'; but there is no mention of the word *biniścaya,* as used by Sastri. When the Ms. was discovered by Sastri the title-page and the colophon page were already lost. The present title *caryācaryaṭikā,* written on the recto side of the folio No. 1, is a later insertion, probably made during the time of its entry into the Rāj Darbār Library of Nepal.[1] But in any case, the word *biniścaya* (ascertaining), as used by Sastri, has not been mentioned either in the invocation *śloka* or in the title given by the cataloguers of the Rāj Darbār Library of Nepal.

1.4. It is now known to us that more than one Tibetan translation of this work was in vogue in the Buddhist society of that time. Suniti Kumar Chatterji made a mention of this in his ODBL. (pp.199) and also published one such translated song (No. 29) in the *Indian Historical Quarterly*, Calcutta, 1927, II, (pp. 676-682). Prabodh Chandra Bagchi subsequently discovered a complete Tibetan translation of this text. Both the folios, bearing the title and colophon, being available there, it is now confirmed that the Sanskrit commentary incorporated in *Cgk.* was written by Munidatta and that the Tibetan translation was made by Kīrtticandra or Chandrakīrtti. The title of the com. is *caryāgītikoṣavṛtti*. The relevant portion available in the colophon of the Tibettan text may be cited here:[1]

---

[1] On the blank recto-side of the folio No. 1, a date has been written in Nagri script as, *sambat* 741, *bhāda,* that means roughly 1620 A.D. Probably this is the date of its first accession to the Rāj Darbār Library of Nepal. From the English monogram-seal, as available on this page, it appears that the Ms. was entered into the Library catalogue in 1810 A.D.

[2] The other three manuscripts are, *sarojabajrer dohākoṣa, kāhṇapāder dohākoṣa,* and *dākrāṇava.*

[3] Translated from the Bengali version. See, Mm. Haraprasad Sastri, *bauddha gān o dohā,* ed., Calcutta, 1323 (B.S.), pp[4]-[6].

[4] In the printed catalogue of the National Archives Library of Nepal the Ms. has been mentioned as, *āścaryacaryācayaṭīkā* (commentary of the wonderful *caryā-collection*). Vide, first acc. No. 1994/402, subsequently changed to No. 491. Obviously the title was suggested by the cataloguer on the basis of the invocation *śloka.* The adjective epithet *āścarya* literally means 'wonderful'; in the Buddhist scripture the word is used as a term denoting 'mystic'.

> tatrāhṛtānāṃ ca vicāritānāṃ caryāśatenāhṛtagītikānāṃ.
> sattvâistu saṃbodhivicāraṇārthaṃ koṣaṃ budāḥ saṃracayāṃvabhūvuḥ. .
> ardhasya tasmānmunidattakena śiṣyāvabodhapratipādanāya.
> jñānāya sarvasya tathâiva so'yaṃ koṣasya cārthaḥ prakaṭikṛto'atra. .
> satpuruṣāvabodhāya ṭikāṃ kṛtvā hyupārjitaṃ.
> munidattena yatpuṇyaṃ tenāstu sajjano jinaḥ. .

It shows that from an anthology of one hundred *caryā* songs Munidatta, for the understanding of the 'good people', selected half the number (50) and wrote commentaries on them.

The commentary of Munidatta is known as *caryāgītikośavṛtti*, which obviously presupposes that the title of the anthology was *cryāgītikośa*. In the absence of any other specific title mentioned in the original Bengali MS., the name *caryagitikośa* may reasonably be accepted as the title of the anthology, and *caryāgītikoṣavṛtti* that of the commentary by Munidatta.[2]

1.5. *Caryāgītikośavṛtti* is a palmleaf manuscript now preserved in the National Archives of Nepal (known as *rāṣṭrīya abhilekhālaya*). Originally the MS. constituted more than 69 folios (probably 71 folios, including the pages containing title and colophon). Before the discovery of the MS. by Sastri, even before its accession to the Rāj Darbār Library, at least six numbered folios (Nos. 35, 36, 37, 38, 66, 70) and the folio containing the title, were already lost.[3] Only sixty-four folios containing forty-six full songs and the first six lines of another ten-line song, along with the corresponding Sanskrit commentaries, are now available to us.[4] The scribe used the old Bengali script both for the Bengali verses and the corresponding Sanskrit commentaries. It has much affinity with the scripts of the neighbouring Eastern NIA. languages also. It may be mentioned here that all the sister NIA. languages of this region viz, Assamese, Oriya, and Maithili, are now claiming that this earliest vernacular text was written in their respective languages. Even Hindi has registered her claim on it.[5]

1.6. The condition of the palmleaf MS., as recently examined by me, is quite good. The size of the folio is 12¾" x 1⅞". Both the sides, recto and verso were used for writing. There are five lines on each page;[6] the first and the fifth lines are run-on, the medial three lines have a gap of about one inch in the middle. All the leaves are tied with a central string and a square like blank space is left in the

---

[1] This quotation has been taken from *Caryāgīti-koṣa*, ed, by Probodh Chandra Bagchi and Sānti Bhikṣu Śāstri, Santiniketan, 1956, pp. 165-66.

[2] The text edited by Prabodh Chandra Bagchi and Śānti Bhikṣu Śāstrī has been prublished under the title, *caryāgīti-koṣa*.

[3] The palm-leaves have only the folio numbers and no page-marks. The text starts on the verso-side of the folio No. 1. There is a code script resembling on the left side of the text, probably indicating an auspicious sign used for the starting of any sacred writing. On the right side numeral '1' is written in Newari. From the next folio, on all the verso-sides, page-marks are written in two characters, on the left in Bengali and on the right in Newari. It continues upto the 34th folio; then consecutive four folios (Nos. 35 to 38) are missing. On the 39th folio the Bengali number is correctly written as 39; but the Newari number on the right hand side is wrongly written as 35. It shows that the Newari numbering is a later addition, made obviously after those four folios were lost. From the next folio, perhaps out of confusion, the right-hand Newari marking was stopped. From the 40th folio onward, only the left-hand Bengali page-marks are available.

[4] Except Nos. 24, 25, 48—in full, and the last four lines of song No. 23, all the songs numbering 1 to 50, are available in the Ms. In the Tibetan text, however, the missing songs are available in translation.

[5] The language, metre and script of this Ms. show that the text has much more affinity with Bengali, than with any other language of the E.NIA. group. Of course, the separation might not have been completed by that time. Both in phonological and morphological characteristics Oriya and Maithili differ much from the language of the *c.* verse. In the script, however, a closer affinity is noticed among all the E.NIA. languages, except Oriya. Oriya, both in language and script, was separated from this main stream much earlier. Maithili perhaps by this time got a separate entity as a language, but the script remained the same as that of Bengali-Assamese. Assamese and Bengali were not bifurcated at this early stage. Probably in the late sixteenth century they got separate linguistic entities; but a common script is still being used for them.

[6] On the recto-side of folio No. 65, a sixth line has been added on the upper margin, incorporating some text-portion left out earlier through mistake.

middle for it. In spite of so much care taken by the scribe, a few portions of the writings have already been damaged due to the friction of the string.[1] The handwriting is generally distinct, neat and well-shaped. Written in bright black ink, the characters are slightly slanted towards the right-side. Certain portions have faded beyond legibility. In all such places I have followed the readings rendered by Sastri.

1.7. From a careful examination of the handwriting it appears to me that the whole manuscript, except in the cases of a few corrections, was copied by a single scribe. In some of the pages the scribe was more careful; but so often, two or three different characters of the same letters have been used. Still from the mould of the characters it is evident that the entire Ms. has been copied in one handwriting.

1.8. The internal evidences of the Ms. show that the scribe copied this text from two different sources: one having only the Bengali verses, and another having only the Sanskrit commentaries of them. In more than fifty cases the language of the songs as cited in the commentary is different from that of the songs quoted in full at the beginning.[2]

Another important evidence has been given by the scribe himself. On folio No. 18-A, at the end of the commentary of song No. 10, he has made a small comment as, *nāḍīḍombīpādānāṃ sunetyādi caryāyā vyākhyā nāsti*: the commentary of the *caryā* of Nāḍiḍombipāda, beginning with *sune* etc., is not available. It shows that as the commentary was not available the scribe did not reproduce this song.

The third evidence has been given by the Tibetan translator Kīrtticandra. In the colophon it is stated that from an anthology of hundred *c.* songs Munidatta selected half the number and wrote commentaries on them.

Another indirect evidence is available in the language of the commentary. The commentaries of most of the songs start with words like, *tamevārthaṃ prakathayanti*: to explain it as referred to. The question of such reference arises only when the original text is not supplied along with the commentary.

Such evidences clearly prove that the scribe brought together the Bengali *c.* songs and the Sanskrit commentaries of them from two different sources.

2. Script and handwriting

2.1. It has been mentioned earlier that the *Cgk.* text was copied in one hand, and that the handwriting is generally neat, distinct and legible. Certain portions of some of the folios have faded beyond legibility perhaps due to exposure to light.[3] On pages 1-B and 3-B there are evidences that some over enthusiastic readers attempted to over-write a few indistinct letters in modern Nagri. Some of the characters, as written by the scribe, are confusing. It is difficult for the readers to distinguish between *tu* and *ḍa/ḍ̤a, ṭa* and *ḍha/ḍ̤ha, ba* and *ca, cha* and conjunct *ccha, kṛ/ku/kya* and *kca, na* and *la, nu* and *nna, ṇa* and *śa*, nasal conjuncts and non-conjunct nasalized letters, etc. This is perhaps one of the main reasons why the editors have considerably differed in their reading of the *Cgk.* text. Two such significant instances, as experienced by me, may be mentioned here. All the previous editors, including Sastri, Bagchi and Sahidullah, have read the following words with initial cluster like, *cchāḍi* (15), *cchupai* (6) and *cchiṇāli* (18). But not a single instance of such initial cluster of *ca* and *ch* is available in any of the E.NIA. texts of the Middle period. When the scribe himself had made no distinction between the characters of *cha* and *ccha,* and when those three words are still in use in Bengali and Assamese as *chāḍi, chupai* and *chiṇāli,* it seems to me more logical to read them as such. In another case, the name of the composer of song No. 33 has been read by Sastri and other editors as *ḍhenḍhaṇa pā(da)*. But when the scribe had made no distinction between the characters of *ṭa* and *ḍha*, and in the Tibetan text the name has been read as *ṭenṭaṇapāda,* I find no reason to discard the Tibetan reading.

---

[1] See, folio Nos. 1, 2, 3, 67, and 69.

[2] Sukumar Sen has given a list of some of the variations in his *caryāgītipadābalī*, ed., Calcutta, 1966, pp. 2-3.

[3] See, folio Nos. 4, 7, 9, 13, 15 and 49. It may be noted that all the verso-sides are indistinct.

The absence of spacing between words is another obstacle faced by the editors in their correct reading of the text. Where Sastri read a word as *pucchatu* (41), I preferred to read it as *puccha tu;* his *sūname herī* (13) has been read by me as *sūna mehelī;* in song No.50, he read a line as, *tāhi toli śabaro hakaelā kāndaśa saguṇa śiāli,* while I have read it as, *tāhi toli śabaro dāha kaelā kāndaśa saguṇa śiāli.* Many similar instances may be cited where the editors have differed from one other in their reading of the text.

2.2. The script used in the *Cgk.* Ms. has been identified as Old Bengali by Sastri, Chatterji, Bagchi, Sahidullah, Sen and many other linguists. Paleographist R. D. Banerji also had endorsed their view; but it is interesting to note that he was inclined to fix the date of its copying even later to that of *Skk.*[1] During my recent visit to the National Archives of Nepal I had an opportunity to consult some traditional pundits working there as professional readers and scribes of old manuscripts. They identified its script as Old Newari. In their opinion the language of the songs is Maithili, and that of the commentary is Sanskrit. One of them read some of the pages of the MS. to me in the same reading, as given by Sastri. However, they admitted that in such an old period Maithili had little difference with Bengali or Assamese. Haraprasad Sastri prepared a copy of this Ms., now preserved in the Library of the Asiatic Society of Calcutta, the script of which is modern Newari, a close associate of Nagri. So it is quite likely that the *Cgk.* was written in a common script which was in vogue in Bengali-Assamese and Maithili and some other E.NIA. vernaculars of that period.

2.3. According to Tarapada Mukherji the script-character of *Cgk.* has a close affinity with that of a dated Ms., *pañcakāra* (1199 A.D.).[2] The songs collected in *Cgk.* are presumed to have been composed in a period roughly covering the 9th to 12th centuries A.D., and all the twenty-three composers hailed from the eastern region of India. The Sanskrit annotation might have been written by Munidatta in the 13th century A.D., for the understanding of the Buddhist *sahajiyā* group of Nepal and Tibet. A hybrid style of Sanskrit was developed through the Sanskritization of various Buddhist scriptures from Prakrit and vernaculars. The language of this commentary of the *c.* verse, has much similarity with that style.[3] The present *Cgk.* Ms. might have been copied in the late thirteenth or early fourteenth century A.D. Probably no appreciable change of the script-face was made in that early period, between Bengali-Assamese and Maithili.

The second oldest Bengali Ms. available so far is *śrīkṛṣṇakīrttana,* a long narrative verse based on the popular love story of Kṛṣṇa and Rādhā. The story was written by Baḍu Caṇḍīdāsa in the late fourteenth or early fifteenth century, and was copied, approximately, in the early sixteenth century. A comparative study of the script-character of these two Mss. may give us a clearer picture of the development of Bengali script in OB. and MB. periods. This has been attempted in this chapter; and a chart has been annexed showing the three stages of Bengali-Assemese, along with the Modern Maithili, Oriya, and Newari, and Nagri scripts (pp. XXIII-XXIV).

2.4. Vowels: initial.

a, ā: In *Cgk.* these two initial vowels are written as অ, আ or অ, আ. The first has similarities with the scripts of *Skk.*, written as অ, আ. The second pair resembles the Maithili characters, অ, আ. From the characters of *Cgk.* it appears that the scribe was accustomed to write in both the styles, and made no distinction in their use. In Oriya these two letters are written as ଅ, ଆ. In modern Bengali-Assamese typography they are printed as, অ, আ. Newari 𑐀, 𑐁, and Nagri अ, आ also belong to the same group.

i, ī: In *Cgk.* these two vowels are written as, ই, ঈ. For long *ī* only the non-initial *ī* sign has been attached to initial short *i*. It may be noted that, within the gap of two centuries these two characters were almost changed to modern shapes. In *Skk.* they are written as, ই, ঈ. It appears from the comparative chart (pp. XXII-XXIII) that these two characters of *Cgk.* have little similarities with that of other E.NIA. vernaculars. There again, it is interesting to note that, in these vernaculars also they are different from each other. Newari, Maithilī, Oriya and Nagri—all have their respective independent characters. They are quite different from the modern Bengali-Assamese pig-tail characters like ই, ঈ.

---

[1] According to him, the Skk. Ms. discovered by Basantaranjan Ray was copied in the early fourteenth century. See, Basantaranjan Ray, *śrīkṛṣṇakīrttan,* Calcutta, 1961, pp. 39.

[2] See, Tarapada Mukhopadhyay, *caryāgīti* (Bengali), Visvabhārati, 1965, pp. 61-96.

[3] According to the information collected by Tarapada Mukherji, from the catalogue of *Bstan hgyur*, prepared by P. Cordier, entitled *Catalogue De Fonds Tibetain de la Bibliotheque Nationale*, Paris, 1909-1915, 3 vols, at least four more commentaries were written in Sanskrit, other than *Cgk.*, viz. *caryāmelāyanapradīpa* by Āryadeva, *caryāgītivṛtti* by Dipaṅkar Paṇḍita, *caryāmelāyanapradīpanāmaṭikā* by Śākyamitra, and *caryāmelāyanapradīpa* by Śraddhākaravarmana. See, Tarapada Mukherji, *The Old Bengali Language and Text*, Calcutta, 1963, pp. 5-6.

u, ū: These two initial vowels are written as উ , ঊ. They have similarities with characters of *Skk.*, written as উ ঊ. The Maithili 𑒅 , 𑒆 and Newari 𑐄 , 𑐅 also have affinity with the faces of *Cgk.* Nagri उ, ऊ are the modified version of the Newari characters. Oriya ଉ, ଊ have round head instead of the straight *mātrā* of other NIA. scripts; the long *ū* has an additional curve on the right side, as ଊ. It is difficult to ascertain exactly when the pig-tails were attached to the Bengali-Assamese characters, as উ, ঊ . Probably it is a very late phenomenon, taking shape in the late 18th century.

e: In *Cgk.* it is written as এ. In *Skk.* it is more angular, like এ. In all the E.NIA. languages it is written almost in the same style; in Maithili as 𑒋 , in Oriya as ଏ, and in Bengali-Assamese as এ. In Nagri, however, it is written in a different style, as ए.

o: In *Cgk.* it is written as 𑐐, which has a closer affinity with the Newari 𑐐. In Bengali-Assamese, Oriya and Maithili the leter is written as ও, ଓ, and 𑒎 , respectively. In *Skk.* almost the same form is available, as ও .

The vowels *ṛ, ai,* and *âu,* except in non-initial forms, are not available in the *Cgk.* text. The vowel ḷ, in any from, did not get entry in the *Cgk.* text.

2.5. Consonants

Like Sanskrit, all the NIA. scripts are syllabary alphabets. Unless non- initial vowel diacritics are attached to them the consonants should be pronounced as ending with *a.* Thus the scripts *k, kh, g* etc. should be pronounced as *ka, kha, ga* etc.

ka: In *Cgk.* this letter is written as ক or ক. Both the characters are written in the same style, in a single stroke, starting with the upper bar and then drawing the triangle with a left-hand curve. In *Skk.* the face is slightly different, like ক ক, both written in single strokes. In modern Bengali-Assamese and Maithili typography it is much sharp and angular, like ক. Oriya କ, though slightly different, seems to be evolved from the same origin. Newari 𑐎, and Maithili 𑒏 also have affinity with the *Cgk.* character. *ka* with non-initial vowel and other consonant as conjunct, has some special characteristics. Some of them are shown in the script chart II (pp. XXIV).

kha: In *Cgk.* it is written as খ . It is almost like খ of *Skk.* In Bengali-Assamese and Maithili typography it is printed as খ. All these forms are of the same origin. In modern handwriting the forms of *Cgk.* and *Skk.* are still in vogue. Oriya ଖ and Nagri-Newari ख, however, have little similarities with other characters.

ga: This letter in *Cgk.* is written as গ . In *Skk.* also, it has the similar form like গ . In modern Bengali-Assamese and Maithili it is written in the same pattern, as গ or 𑒑 . Oriya ଗ has a semi-cricular shape; Nagri-Newari ग is rather flat.

gha: In *Cgk.* this letter is written as ঘ. In Skk. it is written in more stylized form as ঘ . In the typography of Bengali-Assamese and Maithili it is more stylized, like ঘ and 𑒒 ,respectively. The Nagri-Newari घ also belongs to the same group. In Oriya ଘ, however, a circular curve has been developed with two creeks.

Initial *ña* is not available in *Cgk.* The non-initial use of this character has been shown on p. xxii.

ca: This letter in *Cgk.* is written as চ. In *Skk.* it is designed like চ . The Maithili 𑒔 seems to be a double stroke character. The Oriya ଚ has a circular face with a semi-circular cap. In modern Bengali-Assamese typography it is printed as চ, the triangle being shifted to the right side of the axis; in Nagri-Newari च, however, it is retained on the left. In *Cgk.* the *ca* character is often confused as *ba.*

cha: In *Cgk.* it is written like ছ or ছ. Newari 𑐔, and Oriya ଛ also bear this coiled tail. Maithili 𑒕 is slightly simplified. In Bengali-Assamese typography it is printed as ছ; in Nagri it is written as छ. In *Cgk.* the scribe has made no distinction between the characters of simple *cha* and conjunct *ccha;* and that has created some confusion.

ja: In *Cgk.* this letter is written as জ . In *Skk.* it is changed to a sharper face like জ . Maithili জ and Newari ज have some affinity with the character of *Cgk.* In modern Bengali-Assamese it has been changed to জ. Oriya ଜ is typically round-capped; and Nagri ज mainly consists of straight lines.

jha: In *Cgk.* it is written as ঝ. In *Skk.* it is ঝ; the triangle is not blocked with ink. In Maithili the upper arm of the triangle is dropped, as ঝ. In Bengali-Assamese it possesses a more stylized form, as ঝ. Oriya ଝ, Newari झ and Nagri झ are somewhat different in their shapes from the other characters of this group.

ña: In *Cgk.* it is written as ঞ. Except on one or two occasions it has no initial use in *Cgk.* In *Skk.* this is a very common letter, written as ঞ. Maithili ঞ has a closer affinity with them. In Bengali-Assamese typography it is printed as ঞ. Oriya ଞ, Newari ञ and Nagri ञ have little similarities with them.

ṭa: This letter in *Cgk.* is written as ট. In *Skk.* the pig-tail has slightly been changed, as ট; in Maithili ট it is more stylized. In modern Bengali-Assamese it has been changed to a simpler form like ট. Nagri ट and Newari ट have some similarities with the character of *Cgk.* Oriya ଟ is somewhat different, with its usual circular curves. In *Cgk.* the same character has been used for *ḍha* and *ḍha* also; sometimes the scribe has made no distinction between the characters of *ṭa* and *i.* Obviously, this has created some confusion in the reading of the text.

ṭha: In *Cgk.* this letter is written as ଠ. This form exactly resembles the Oriya character, ଠ. In Maithili it is rather oval-shaped, like ঠ. In *Skk.* the modern form has appeared without its pig-tail, as ঠ; Newari ठ is slightly triangular in shape. In modern Bengali-Assamese has developed a highly stylized form, like ঠ.

ḍa: In *Cgk.* it is written as ড. In *Skk.* it has been changed almost to its modern form, like ড. The modern Bengali-Assamese and Maithili form is like ড. Oriya ଡ has its usual round cap; Nagri ड and Newari ड are slightly different from the modern Bengali script. In *Cgk.* there is no distinction between the characters of *u, ḍa* and *da.* In Middle Bengali also *ḍa* and *ḍa* had no separate characters; usually in the non-initial position of a word *ḍa* was pronounced as *ḍa;* of late, in Bengali-Assamese a separate *ḍa* character has been developed with insertion of a dot under *ḍa,* as ড়.

ḍha: In *Cgk.* this letter is written as ঢ; it has little difference with the *Cgk.* character for *ṭa.* In *Skk.* it is written as ঢ; which can easily be distinguished from its *ṭa* character, having no pig-tail on the head. That is the mark of distinction for Oriya ଢ also. In modern Bengali-Assamese it is written as ঢ, just like its *ṭa* character without the pig-tail. Newari ढ and Nagri ढ are also slightly different from their respective *ṭa* characters. The distinction between *ḍha* and *ḍha* is a later development like that of *ḍa* and *ḍa.* In modern Bengali-Assamese, usually in the non-initial position of a word, *ḍha* changes to *ḍha,* and is marked with a dot below the character, as ঢ়.

ṇa: In *Cgk.* it is written as ণ. In the Old Maithili ণ, Oriya ଣ, and Newari ण, this form has been partially retained; but in *Skk.* it has been changed to ণ. In modern Bengali-Assamese and Maithili it is further simplified, as ণ.

ta: In *Cgk.* this letter is written as ত. It has resemblance with the Newari त. In *Skk.* the lower curve being extended like a bow it has got a curved shape as ত. In modern Bengali-Assamese and Maithili this upper bar is disconnected, and written like ত. Oriya ତ it has the usual upper curve. Nagri त seems to be a modified form of the Newari character.

tha: In *Cgk.* it is written as থ. More or less all the *tha* characters of the eastern vernaculars have resemblance with this form of *Cgk.* In *Skk.* it is written as থ; in Newari it is थ; in Oriya it is rather curved, like ଥ. In modern Bengali-Assamese and Maithili it is printed as থ. Nagri थ has some affinity with the Oriya character.

da: In *Cgk.* is written this letter as ক. In *Skk.* it sppears as ন, probably written in double stroke. In Oriya it is written in a single stroke as ଦ. Newari ट and Nagri द are closer to each other. In modern Bengali-Assamese and Maithili it is printed as দ and দ, respectively.

dha: In *Cgk.* it is written as ধ. In modern Bengali-Assamese and Newari the left-hand pig-tail has been changed to a curve headed with a dot, like ধ. In Newari it is highly stylized, like ध. In Oriya the triangle has been changed to a circular form, like ଧ.

na: In *Cgk.* it is written as ন. All the eastern scripts, including Newari and Nagri, have affinity with this form. In *Skk.* it is written as ব; Maithili ন, Newari न, and Nagri न are written almost in the same style. In modern Bengali-Assamese it is printed as ন. In Oriya, instead of the upper bar, a semi-circular cap has been attached, like ନ.

pa: In *Cgk.* this letter is available as : ঘ. Sometimes this character is written in such a style that it is confused with that of *ya.* In *Skk.* it is written as ग. In Oriya it has been changed to a round shape like ପ. Newari also has some resemblance with the *ya* character of *Cgk.* In Nagri it is further simplified as प. In modern Bengali-Assamese and Maithili typography a stylized form has been developed, as প.

pha: In *Cgk.* it is written as ফ; Maithili ফ is very closer to it. In modern Bengali-Assamese it is written as ফ. Oriya ଫ, is just an addition of a small circle on the upper right-side of its *pa* character. In Nagri फ also, a tail is attached to the right side of its *pa* character.

ba: In *Cgk.* this letter is written as ব. Sometimes a more circular form is also available for this letter which has created confusion with the reading of *ca.* In modern Bengali-Assamese and Maithili the first form has been adopted in a more angular shape like ব. The second circular form of *Cgk.* has been followed in Oriya ବ, and Nagri ब. It may be pointed out here, that in the eastern Apabhraṃśa, Old Bengali-Assamese, Maithili and Oriya, there was no distinction between the characters of *barigiya ba* and *antyastha va.* Perhaps in pronunciation also such distinction was not stricitly followed. Recently, through conscious effort, separate use of *antyastha va* has been revived in Assamese and Maithili, and separate scripts have also been designed for these two letters. In Bengali and Oriya, however, no such separate script has been designed so far.

bha: In *Cgk,* this letter is written as ভ; in *Skk.* it has been slightly changed, like ড. In modern Bengali-Assamese it is written as ভ; the upper bar is disconnected from the main face. Maithili ভ is almost alike the Bengali-Assamese character, only with the absence of a dot in it. Oriya ଭ resembles to the Maithili character, with the usual circular cap on it. Newari ভ and Nagri भ are, somewhat, different from this style.

ma: In *Cgk.* this letter is written in a single stroke as ম. In *Skk.* it is written as ঘ, probably written in double stroke. Modern Bengali-Assamese ম resembles to the face of *Skk.* Maithili ম is also closer to it. Oriya ମ, with the usual round cap, has affinity with the *Cgk.* character. In Nagri and Newari it has taken simpler shapes, like म and म.

ya: This letter is written in *Cgk.* as য; in *Skk.* it has been changed to য. In modern Bengali-Assamese it is more angular, like য. In maithili it is rather flat, like য. Oriya ଯ is nothing but its *pa* character with an additional hook attached to the left. In Nagri and Newari it is written as य. In modern Bengali-Assamese initial *ya* is pronounced as *ja;* for non-initial *ya* a sub-posed dot has been inserted as য়. In *Cgk.* sometimes the character of *ya* is confused with that of *pa.*

ra: In *Cgk.* it is written as ব. In Middle Bengali-Assamese and Maithili it was written as ৰ. In modern Bengali it has been changed to র, a *ba* letter with a sub-posed dot. In modern Assamese and Maithili, however, the Middle form has been retained. Oriya ର has its characteristic circular curve; and it is quite different from the other characters of this E.NIA. group.

la: In *Cgk.* this letter is written as ন; in *Skk.* almost the same face has appeared, as ন. In Maithili almost the same form has been retained, as ন. In modern Bengali-Assamese ল, Newari ल, Nagri ल, and Oriya ଳ the *Cgk.* form has been developed in their respective style.

śa: In *Cgk.* this letter is written as শ . In *Skk.* almost the same form has been repeated as শ. In Maithili it is written as, শ which in modern Bengali-Assamese has been modified as শ. It is interesting to note, that in Newari श only a single circle has been retained, instead of two. In Oriya ଶ also, it constitutes only of one circle, with the usual upper curves. Nagri श is, however, different from the other *śa* characters of this group.

ṣa: In *Cgk.* this letter is written as ষ ; in *Skk.* it has been slightly modified as ষ . In modern Bengali-Assamese it is more angular, like ষ ; in Maithili it is designed in symmetrical straight lines, like ष . Oriya ଷ is a modified form of its *pa* character. Nagri ष and Newari ष also have close affinity with the remaining *ṣa* characters of this group.

sa: In *Cgk.* it is written as স ; in *Skk.* almost the same form has been used, as স . In modern Bengali-Assamese also the same form has been repeated in a stylized character, like স. In Maithili it is written in a simplified form, as स . Oriya ସ, with its usual circular head, is slightly different; such difference is maintained in Nagri-Newari स , also.

ha: This letter in *Cgk.* is written as হ ; almost the same form has been retained in Maithili, as ह . In Nagri-Newari ह also similar character has been used. In modern Bengali-Assamese this form is slightly changed to হ. In Oriya, however, it has developed a complex form like ହ. In *Skk.* this character is written exactly like that of *i*, minus the upper pig-tail.

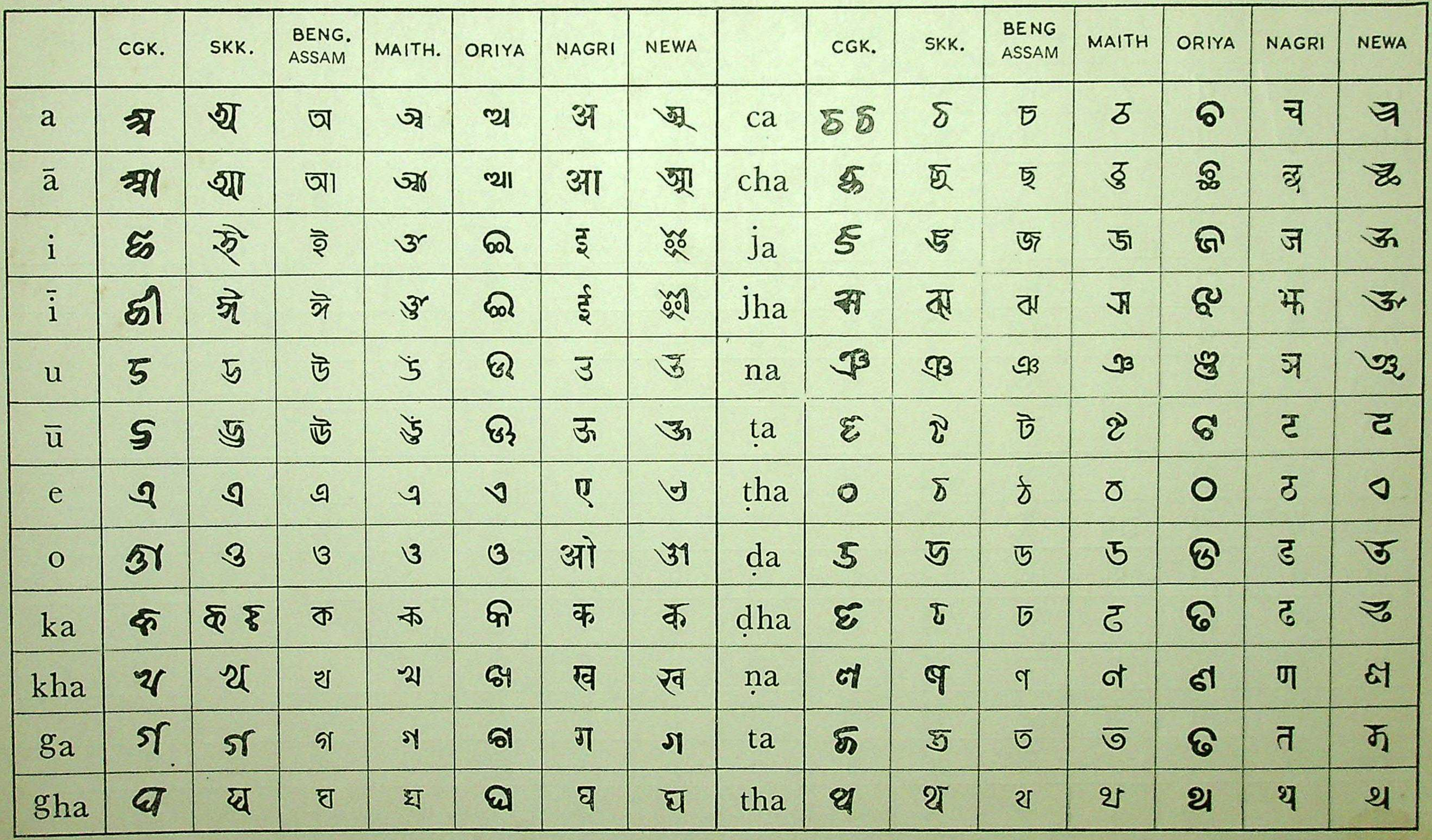
2.6. In *Cgk.* the following signs are used for non-initial vowels attached to consonants:

ā : postposed া ; for example : কা *(kā).*
i : preposed ি ; for example : রি *(ri).*
ī : postposed ী or ী ; for example : রী *(rī).*
u : subposed ু ; for example : বু *(bu).*
postposed ু or ু; for example : রু *(ru)*, শ্রু *(śru).*
ku is written as কু, which creates confusion with *ṅka.*
ū : subposed ূ or postposed ূ ; for example: গূ *(gū)*, রূ *(rū)*
ṛ : subposed ৃ ; for example গৃ (gṛ) ; it is often confused with *u* sign.
kṛ is written as কৃ , which may be mistaken as *ku* or *nka.*
e : preposed ে or superposed ে ; for example দে *(de)*, সে *(se)*
âi : pre-super posed ৈ ; for example রৈ *(rai)*
o : pre-postposed ো ; for example ডো *(ḍo)*; occasionally post-superposed ৗ has been used; for example চো *(co)*
âu : pre-post-superposed ৌ ; for example নৌ *(nâu)*

2.7. Besides the non-initial vowel-signs a few other diacritics are used in *Cgk.* to indicate final *ṃ*, ~ and *ḥ* sounds, with other consonants. Both for *ṃ* and ~, upper post-superposed ° sign is used in *Cgk.* For example, টং *(ṭaṃ).* The same diacritic also has been used to denote *n* in a conjunct consonant; for example ঙ্ক *(ṅka).* Occasionally a full *anusvar* character like ং has been used. Similarly, sometimes a superposed *candravindu* character (ঁ) has been used to denote a nasal pronunciation of a syllable. The mantra word *hu* has invariably been written as হু.

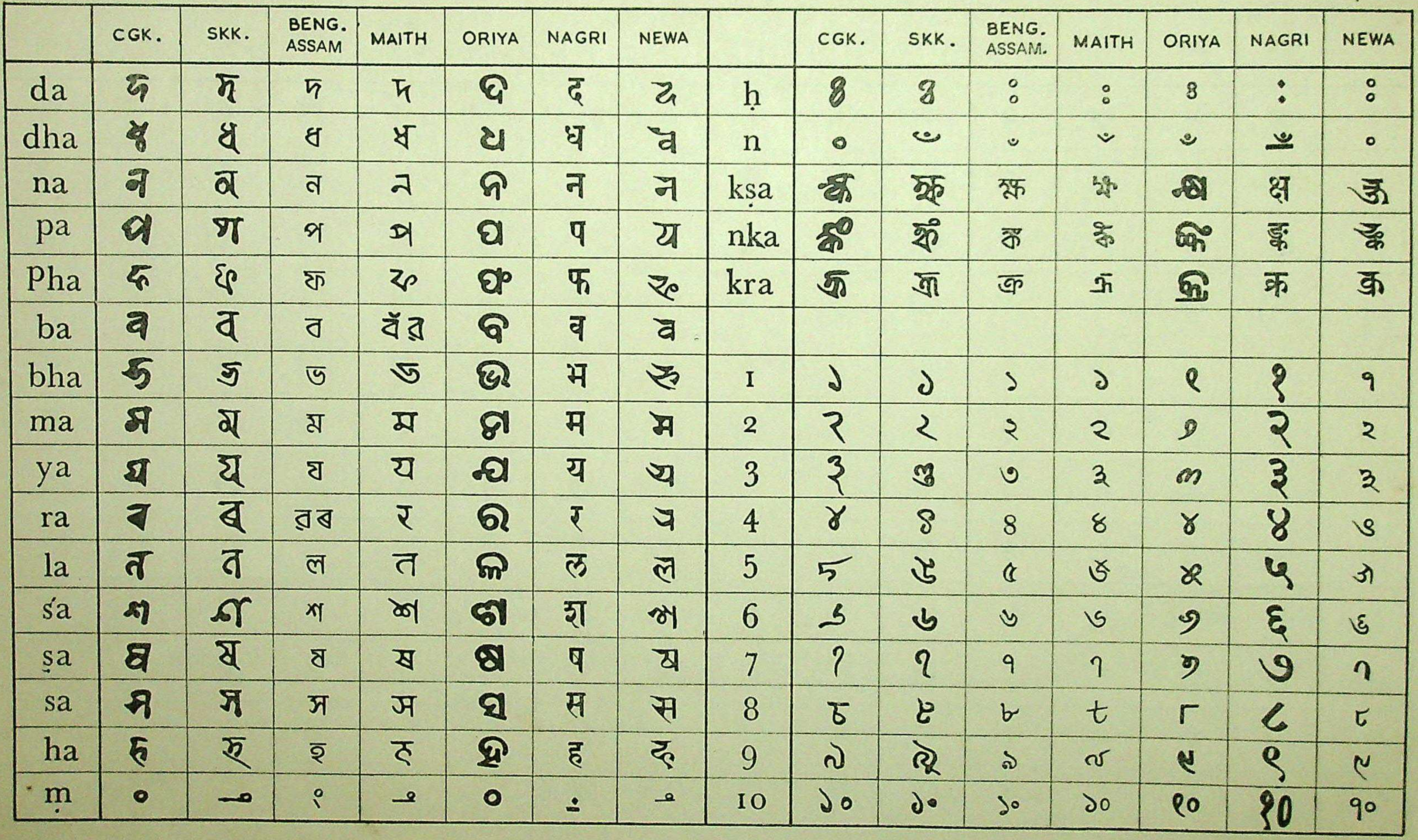
2.8. For conjunct letters various composite characters have been used in *Cgk.* Most of them are still in use in all the Eastern vernaculars, either in the same form, or in some modified form. Few of them may be illustrated here: (present Bengali forms are indicated in the bracket):

SCRIPT CHART I



	CGK.	SKK.	BENG. ASSAM	MAITH.	ORIYA	NAGRI	NEWA		CGK.	SKK.	BENG ASSAM	MAITH	ORIYA	NAGRI	NEWA
a	অ	অ	অ	𑒁	ଅ	अ	𑐀	ca	চ চ	চ	চ	𑒔	ଚ	च	𑐔
ā	আ	আ	আ	𑒂	ଆ	आ	𑐁	cha	ছ	ছ	ছ	𑒕	ଛ	छ	𑐕
i	ই	ই	ই	𑒃	ଇ	इ	𑐂	ja	জ	জ	জ	𑒖	ଜ	ज	𑐖
ī	ঈ	ঈ	ঈ	𑒄	ଈ	ई	𑐃	jha	ঝ	ঝ	ঝ	𑒗	ଝ	झ	𑐗
u	উ	উ	উ	𑒅	ଉ	उ	𑐄	na	ঞ	ঞ	ঞ	𑒘	ଞ	ञ	𑐘
ū	ঊ	ঊ	ঊ	𑒆	ଊ	ऊ	𑐅	ṭa	ট	ট	ট	𑒙	ଟ	ट	𑐚
e	এ	এ	এ	𑒋	ଏ	ए	𑐊	ṭha	ঠ	ঠ	ঠ	𑒚	ଠ	ठ	𑐛
o	ও	ও	ও	𑒍	ଓ	ओ	𑐌	ḍa	ড	ড	ড	𑒛	ଡ	ड	𑐜
ka	ক	ক ক	ক	𑒏	କ	क	𑐎	ḍha	ঢ	ঢ	ঢ	𑒜	ଢ	ढ	𑐝
kha	খ	খ	খ	𑒐	ଖ	ख	𑐏	ṇa	ণ	ণ	ণ	𑒝	ଣ	ण	𑐞
ga	গ	গ	গ	𑒑	ଗ	ग	𑐐	ta	ত	ত	ত	𑒞	ତ	त	𑐟
gha	ঘ	ঘ	ঘ	𑒒	ଘ	घ	𑐑	tha	থ	থ	থ	𑒟	ଥ	थ	𑐠

SCRIPT CHART II



	CGK.	SKK.	BENG. ASSAM	MAITH	ORIYA	NAGRI	NEWA		CGK.	SKK.	BENG. ASSAM.	MAITH	ORIYA	NAGRI	NEWA
da	দ	দ	দ	𑒠	ଦ	द	𑐡	ḥ	ঃ	ঃ	ঃ	𑓁	ଃ	ः	𑑅
dha	ধ	ধ	ধ	𑒡	ଧ	ध	𑐢	n	ং	ঁ	ঁ	𑒿	ଁ	ँ	𑑄
na	ন	ন	ন	𑒢	ନ	न	𑐣	kṣa	ক্ষ	ক্ষ	ক্ষ	𑒏𑓂𑒭	କ୍ଷ	क्ष	𑐎𑑂𑐲
pa	প	প	প	𑒣	ପ	प	𑐥	nka	ঙ্ক	ঙ্ক	ঙ্ক	𑒓𑓂𑒏	ଙ୍କ	ङ्क	𑐒𑑂𑐎
Pha	ফ	ফ	ফ	𑒤	ଫ	फ	𑐦	kra	ক্র	ক্র	ক্র	𑒏𑓂𑒩	କ୍ର	क्र	𑐎𑑂𑐬
ba	ব	ব	ব	𑒥 𑒫	ବ	ब	𑐧								
bha	ভ	ভ	ভ	𑒦	ଭ	भ	𑐨	1	১	১	১	𑓑	୧	१	𑑑
ma	ম	ম	ম	𑒧	ମ	म	𑐩	2	২	২	২	𑓒	୨	२	𑑒
ya	য	য	য	𑒨	ଯ	य	𑐫	3	৩	৩	৩	𑓓	୩	३	𑑓
ra	ৰ	ৰ	র ৰ	𑒩	ର	र	𑐬	4	৪	৪	৪	𑓔	୪	४	𑑔
la	ল	ল	ল	𑒪	ଲ	ल	𑐮	5	৫	৫	৫	𑓕	୫	५	𑑕
śa	শ	শ	শ	𑒬	ଶ	श	𑐱	6	৬	৬	৬	𑓖	୬	६	𑑖
ṣa	ষ	ষ	ষ	𑒭	ଷ	ष	𑐲	7	৭	৭	৭	𑓗	୭	७	𑑗
sa	স	স	স	𑒮	ସ	स	𑐳	8	৮	৮	৮	𑓘	୮	८	𑑘
ha	হ	হ	হ	𑒯	ହ	ह	𑐴	9	৯	৯	৯	𑓙	୯	९	𑑙
ṃ	ং	ং	ং	𑓀	ଂ	ं	𑑄	10	১০	১০	১০	𑓑𑓐	୧୦	१०	𑑑𑑐

kṣa ক্ষ (ক্ষ), *ñca* ঞ্চ (ঞ্চ), *pya* প্য (প্য), *rya* র্য (র্য), *ndra* ন্দ্র (ন্দ্র), *kta* ক্ত (ক্ত), *tyu* ত্যু (ত্যু), *pra* প্র (প্র), *dhrū* ধ্রু (ধ্রু). *rte* র্তে (র্তে).

2.9. For closed consonantal pronunciation occasionally subposed ্ sign has been used. But in most of the cases there are no such marks and are generally understood through practice. This is the tradition in modern Bengali and Assamese also.

2.10. In *Cgk.* a sign like ২ is occasionally used to denote 'silent *a*'. Most often such signs are ommitted, and are understood through usage.

2.11. In *Cgk.* the numerals are written as folio numbers and serial-marks of the commentary of the verses. From one to ten the following numeral characters are available:

১ (1), ২ (2), ৩ (3), ৪ (4), ৫ (5), ৬ (6), ৭ (7), ৮ (8) ৯ (9), ১০ (10)

2.12. Two pause signs as । and ॥ , popularly known as *dāḍi* and *joḍ dāḍi* (bar and double bar) are used in this Ms. The single bar usually denotes the end of the first line of a couplet or double line *śloka*. The double bar indicates the completion of the *śloka*. Vernacular prose writing is not available in this Ms. for indicating the use of its pause-signs. In the Sanskrit prose, as shown in the commentary of this Ms., both single and double bar signs are used. But it is difficult to make any distinction in their uses. Both for long and short pauses either single or double bar has been used. At the end of a topic, however, usually double bar has been applied. Sastri in his transcription has ignored many such pause signs, apparently finding no justification for their uses. Occasionally a sign like ২ has been used to denote sense-pause; but as I have mentioned earlier, it is generally meant for 'silent *a*'.

3. **Grammer**

Under this head three major characteristics are to be discussed, viz. vocabulary, phonology and morphology.

3. 1. Vocabulary :

About 2200 words (including repetitions) in the available forty seven *caryā* songs and the vernacular quotations are found in use in the Cgk. manuscript. These words may be classified broadly in to three categories, viz, Sanskrit, derivatives from Sanskrit and non-Sanskrit. Sastri classified the words as Sanskrit, Bengali (old and current) and Prakrit. According to his classification the percentage break-up was: Sanskrit 15%, Bengali 60% and Prakrit 25%. According to our classification the proportion comes to: Sanskrit 10%, derivatives 85% and non-Sanskrit 5%. It is interesting to note that the frequency of use of Sanskrit words was very low, in comparison to its present use in the E. vernaculars. Quite a large number of these derivatives and non-Sanskrit words are now obsolete; some of them are surviving only in the dialects, while a few others are now being used only in one or two of the Eastern languages. A selected list of the words of these three categories may be given here.

3.1.1. Sanskrit :

aṅga (27) 'body', *aṅka* (4) 'sign', *ajarāmara* (3,22) 'one who conquers old-age sufferings', *anuttara* (34) 'supreme', *anudina* (42) 'every day', *anubhaba* (37) 'feeling', *anta* (15) 'end', *antarāle* (46) 'in veil', *antare* (10) 'in heart', *andhakārā* (30) 'dark', *abakāśa* (37); 'leisure', *abadhūtī* (17) 'female ascetic', *āgama* (27, 40) 'Hindu scripture', *unmatta* (19) 'mad', *kamala* (3, 4) 'lotus', *karuṇā* (8, 12) 'compassion', *kāla* (1, 5) 'time', *kuliśa* (4,47) 'thunder', *gandha* (13) 'flavour', *gambhīra* (5) 'deep', *gīta* (33) 'song', *guru* (39, 40) 'preceptor', *ghana* (16) 'cloud', *cañcala* (1) 'unsteady', *citta* (16) 'heart', *cihṇa* (3, 29) 'sign', *jalabimbākāre* (39) 'in the shape of water-bubble', *tathāgata* (13) 'Buddha', *taraṅga* (13, 42) 'wave', *taru* (1, 45) 'tree', *daśa* (9) 'ten', *dibasai* (2) 'in day-time', *duḥkhe* (34) 'in sorrow', *dṛdha* (9) 'firm', *debī* (17) 'goddess', *nalinī* (9, 23) 'lotus', *nāda* (32) 'sound', *nāyaka* (16) 'master', *naraanārī* (4) 'men and women', *nirbbāṇa* (19) 'extinction', *nâukā* (38) 'boat', *nāśaka* (21) 'destroyer', *nirantara* (16, 30) 'incessently', *pañca* (1, 13) 'five', *padma* (23) 'lotus', *parama* (11) 'ultimate', *parimāṇa* (1) 'to measure', *pabana* (21) 'wind', *puṇya* (16) 'virtue', *bajradhārī* (28) 'one who carries *bajra*', *bākpathātīta* (37) 'beyond the track of voice', *bhabajaladhi* (13) 'ocean like world', *bhābābhāba* (9) 'existence and non-existence', *bhujaṅga* (28) 'serpent', *maṇḍala* (16) 'circle', *mana* (30) 'mind', *maru* (41) 'desert', *mahārasa* (16) 'great pleasure', *mahāsiddhi* (15) 'great success', *mūḍhā* (6, 45) 'foolish', *moha* (11, 39) 'delusion', *rūpa* (29) 'beauty', *śakti* (11) 'power', *śaśī* (11) 'moon', *śikhara* (47) 'peak', *sadguru* (8,41) 'good preceptor', *sama* (10) 'like', *sarbba* (44) 'all', *sahaja* (28, 43) 'easy', *sahajānanda* (27) 'the pleasure of *sahaja*', *hara* (47) 'Śiva', *hariṇī* (6) 'doe', *hera* (50) 'see'.

3.1.2. Derivatives from Sanskrit :

akileśẽ (9) < *akleśena* 'without trouble', *acchasi* (41) < *asti* 'is', *aṭa/aṭha* (13, 15) < *aṣṭa* 'eight', *adaśa* (46) < *adṛṣṭa* 'invisible' *adharāti* (2) < *ardharātri* 'midnight', *apaṇā* (6) < *atmanaḥ* 'of self', *abhinacārẽ* (34) < *abhinna ācāreṇa* 'indistinguishable rituals', *alakha/alkkha* (34, 15) < *alakṣya* 'imperceptible', *abaṇāgabaṇa* (7, 21) < *ayanaka-gamanaka* 'coming and going', *ahaṇisi* (19) < *aharniśa* 'day and night', *ākhi* (15) < *akṣi* 'eye', *indiabaṇa* (31) < *indriya-pavana* 'senses and breath (mind)', *uiā* (30) < *uditya* 'rising', *uesa* (12) < *upadeśa* 'advice', *uju* (32) < *ṛju* 'straight', *ehu* (43) < *etasya* 'of this', *kaṇṇahāra* (13) < *karṇadhāra* 'pilot', *kabaḍī* (14) < *kapardaka* 'cowrie', *kāpura* (28) < *karpūra* 'camphor', *kāma* (22) < *karma* 'work', *kāsu* (23) < *kasya* 'of whom', *kāhṇi/kāhṇila/kāhṇu/kāhṇa* (7, 9, 10, 11, 12, 13, 18, 19) < *kṛṣṇa* 'name of a poet of this anthology', *gaana śihare* (7) < *gagana-śikhare* 'on the sky-peak', *gājai* (18) < *garjati* 'roars', *caukoḍi* (49) < *catuṣkoṭi* 'four crores', *cāliau* (27) < *calitakaṃ* 'guided', *ciagandā* (16) < *cittagajendra* 'elephant like mind', *jujhaa* (3) < *yudhyate* 'fights', *jhāṇabakhāṇe* (34) < *dhyāna-byakhyānena* 'by meditation and explanation', *tiaḍḍā* (4) < *tribṛtaka* 'triangular (female genital) organ', *tâiloe* (30, 43) < *trâilokye* 'in three worlds', *dahadihe* (35) < *daśasu dikṣu* 'in ten directions', *dāpaṇabimbu* (41) < *darpaṇa-pratibimba* 'image on mirror', *dārī* (28) < *dārikā* 'public woman', *nadapeḍā* (10) < *naṭapeṭaka* 'the box of dancer', *nācaa* (10) < *nṛtyati* 'dances', *nibudhī* (33) < *nirbuddhika* 'foolish', *patibhāsai* (35) < *pratibhāsayate* 'is seen', *batisa* (17) < *dvātriṃśat* 'thirty two', *balada* (33) < *balivarda* 'bull', *bhatāre* (20) < *bhartṛ* 'husband', *bhaila* (50) < *bhūta* 'became', *mariāi* (1) < *mryate* 'dies', *māgai* (2) < *mārgate* 'seeks', *moḍia* (16) < *mardayitvā* 'shattering', *samāya* (33) < *samāyāti* 'enters', *sadgurupāapae* (14) < *sadgurupādapadmena* 'by the grace of the lotus-feet of a good preceptor', *sasughare* (4) < *śvasrūgṛhe* 'in the room of mother-in-law', *soṇa* (49) < *suvarṇa* 'gold', *rua* (49) < *râupya* 'silver', *hie* (50) < *hrdayena* 'by heart', *hontī* (22) < *bhavanti* 'become'.

3.1.3. Non-Sanskritic words :

ālājālā (40) 'chaotic', *ālikāli* (11, 17) 'vowels and consonants, Buddhist mystic term', *ālo* (17) 'oh (vocative)', *uñcala pāñcala* (21) 'topsy-turvey', *ubhila* (4) 'raised', *eḍieu* (1) '(thou) give up', *kaṅgucinā* (50) 'a kind of berry', *karaṇḍa* (19) 'drum', *kaśālā* (19) 'tabour', *keduāla* (13) 'oar', *kundure* (4) 'in copulation', *khaḍataḍi* (15) "obstacles', *khāṇṭa* (38) 'dacoit', *guliguhāḍā* (28) 'noises', *ghalili* (10) '(I) put-on', *ghāṭa* (15) 'river station', *cañcālī* (50) 'bamboo lath', *caṭāriu* (21) '(I) dislodge', *cāṅgetā* (10) 'scuttle', *cikhila* (5) 'mud', *cīrā* (4) 'male genital organ', *chiṇālī* (18) 'unchaste woman', *chudha* (9) 'impure', *āṇa* (20) 'life', *ṭākali* (16) 'tick tick sound', *ṭāgua* (38) 'tow', *ṭālata* (33) 'on hillock', *ḍāla* (1) 'branch', *ḍombi* (10) '*ḍom* (a lower caste) woman', *daṅgāle* (49) 'pirates', *dhuni* (26) 'carding (cotton)', *puñcaā* (28) 'bow', *pulindā* (14) 'mast', *bapuḍā* (20) 'pitiable', *boba* (40) 'mute', *boḍi* (14) 'a coin valued twenty cowri', *bhiḍi* (1) 'bringing closer', *mātaṅgī* (14) 'ḍom woman', *mehelī* (13, 15) 'woman', *sanāiḍa* (2) 'entered', *hiṇḍai* (28) 'roams', *heñce* (50) 'in heart'.

Proper meaning of the following words, used in the *c.* songs, could not be ascertained.

duddure (32), *duṃdula* (30), *phīṭā* (47), *mialī* (47) *pheḍḍai* (30)[1], *bāṇḍakuruṇḍa* (37)[2], *mādesire* (12), *raaṇafu* (27).

3.2. Phonology :

3.2.1. Vowels :

From the orthography and prosodical style of the *c.* songs it appears that the composers did not strictly adhere to the rules of long-short pronunciation of the Sanskrit vowels; and that was possible due to the growing tendency of using the long vowels in the E.NIA. vernaculars as short. The prosodical characteristics will be discussed later on. Here a few orthographic examples may be illustrated.

---

[1] The reading is doubtful.

[2] According to Sukumar Sen the meaning of the word is 'testicle'.

In song. no.6, the following two consecutive lines run with different spelling and pronunciation of the same word *hariṇī*:

hariṇā *hariṇira* nilaa na jānī. .
hariṇī bolaa hariṇā suṇa hariā to. (lines 6-7)

In song no.29, the third line runs as, *lui bhaṇai baṭa. . . .*, with short *u* in the spelling of *lui*; whereas, in the ninth line of the same song this word is spelt as *lūi*, with long *ū*. In the various *c.* songs and commentaries the words *lūi* and *lūipāda* have been spelt at least in five different forms as, *lui, lūi, luī, luyī, lūyī*. A few other examples of such variation, both in spelling and pronunciation, may also be mentioned in this connection :

lāia (11) and *laiā* (28) 'taking', *sīsa* (40) and *sīsā* (40) 'disciple', *suja* (4) and *sūjja* (14) 'sun', *sudha* (27) and *sūdha* (9) 'pure', *suna* (44) and *śūna* (35) 'infinite, Buddhist theological term', *śaśi* (32) and *śaśī* (11) 'moon', *saala* (1), *saalā* (36) and *saelā* (16) 'all', *sa* (36) and *so* (7) 'he/she'.

Such loose orthography, particularly in the spellings of *a-ā, i-ī, u-ū*, clearly indicates that the scribe did not care much for the Sanskritic long-short spelling. Perhaps the current usage of flexible pronunciation of these vowels was responsible for such loose spelling.

In spellings like *sundāri* (28) 'beautiful lady', *tābolā* (28) 'betel-leaf', *calilā* (19) 'isgoing', *pāñca* (12) 'five', *tāsu* (43) 'his', clearly show that *a*, had more open pronunciation compared to its present round style of utterance, in that period.

Conjunct vowels were written both in diphthongal and non-diphthongal characters. For example: *caudisa* (8) 'four directions' and *câusaṭhṭhi* (10) 'sixty four', *taisane* (37) 'like that' and *tâiloe* (30) 'in three worlds'. This shows, that no rigid principle was followed either in the orthography or in the pronunciation of conjunct vowels. Complete freedom was exercised by both the composers and the reciters in their use, either as loose, non-diphthongised, or as compact, dipthongised vowels. It is even difficult to find out any consistency between the orthography and the pronunciation of these vowels. Conjunct letters have non-diphthongal pronunciation, and vice-versa.

Initial *ṛ, ḷ* already became extinct by that time. The word *ṛju* was changed to *uju* (32). Non-initial *ṛ* usually was changed to *i*, occasionally to *a* or *u*. For example, *diḍha* (1) < *dṛḍha* 'firm', *tiṇa* (6) < *tṛṇa* 'grass', *ṣiālā* (33) < *śṛgāla* 'jakal', *maela* (23) < *mṛta* 'dead', *puchami* (10) < *pṛcchāmi* '(I) ask'.

Semi vowel *ya* or *yā* were changed to *a* or *ā*. For example, *laiā* (28) < *laiyā* 'taking', *bujjhia* (30) < *bhujhiyā* 'understanding', *kāā* (40) < *kāyā* 'body'.

The script-character of the semi vowel (antahstha) *va* was usually merged with the character of bargiya *ba*; still from the orthography and rhyme it appears that a separate phonetic entity of this letter had been retained at that time. The usual Bengali word *ṭhāi* has been spelt as, *ṭhābī* (8) 'place'; for *āyāti* 'comes' a (rather unfamiliar) word has been used with the spelling *ābai* (42); while *upadeśa* 'advice' has been written in two different spellings as, *uesa* (12) and *ubesē* (8). The rhymes like *-bāli/āli* (4), *-ribāli/kābāli* (18), *debī/hoi* (17), *-ālā/-hālā* (38) are some of the common usages available in these songs.

3.2.2. Consonants :

There are examples of occasional loss of the consonants like, *k, g, c, j, tt, d, dm*, and *b*. For example, *loācāra* (31) < *lokācāra* 'social custom', *ṣiālā* (33) < *śṛgāla* 'jakal', *gaana* (8) < *gagana* 'sky', *gaabara* (12) < *gajabara* 'elephant', *managoara* (40) < *managocara* 'in the knowledge of mind', *adabhua* (39) < *adbhuta* 'wonderful', *cia* (16) < *citta* 'mind', *luipāapae* (34) < *lūipādapadme* 'at the lotus-feet of Lūi', *tihuana* (16) < *tribhuvana* 'three worlds'.

Assimilation of conjunct consonants is another common characteristic of these songs. They are changed to the same consonant, or to the consonants of the same group. For example, those changed to the same consonant: *muttihāra* (11) < *muktāhāra* 'necklace of pearls', *sujja* (14) < *sūrya* 'sun', *niccala* (21) < *niścala* 'motionless', *bimukka* (46) < *vimukta* 'freed', *tuṭṭai* (30) < *truṭyati* 'severes'; those changed to the consonants of the same group: *dulakkha* (29) < *durlakṣya* 'difficult to see', *duṭṭha* (39) < *duṣṭa* 'wicked', *bājjhai* (11) < *bādhyate* 'tied down', *baḍḍhila* (33) < *vardhita-ila* 'extended'.

Occasionally double consonants are reduced to single: *aṭha* (13)   *aṣṭa* 'eight', *adaa* (49) < *advaya* 'non-dual, here used as a Buddhist theological term', *suna* (34) < *śūnya* 'void, here used as a Buddhist theological term', *budha* (27) < *buddha* 'enlightened', here denotes, Lord *Buddha*'.

Some of the words are available both in single and double consonantal forms: *moḍia* (16) and *moḍḍiu* (9) 'turning, massaging', *nibāṇa* (22) and *nibbāṇa* (19) 'emancipation', *balada* (33) and *balandē* (39) 'bullock', *bājhai* (46) and *bājjhai* (46) 'bound'.

Loss of phonetic distinction between (a) *ṇ* and *n*, (b) *ś*, *ṣ*, and *s*, (c) *b* and *v*, (d) *j* and *y*, may be marked as another distinctive feature of this verse-language. For example:

(a) *ṇ* and *n* : *naîramaṇi* (50) and *nairāmani* (28) 'no-soul', *jiṇaurā* (7) and *jinaura* (14) 'city of conquest', *joiṇi* (4) and *joini* (27) 'female ascetic', *ṇaba* (6) and *naba* (20) 'new', *niaḍḍi* (5) and *ṇiadi* (7) 'near', *puṇa* (45) and *puna* (26) 'again' etc.

(b) *ś*, *ṣ* and *s* : *sabarī* (28) for *śabarī* 'female folk of the tribe known as *śabara*', *suna* (35) for *śūnya* 'void, here used as a Buddhist theological term', *ṣohia* (36) for *śodhita* 'purified', *śākhī* (36) for *sākṣī* 'witness', *ṣasahara* (18) for *śaśadhara* 'moon', *sūdha* (9) for *śūddha* 'pure'. Sometimes same words are written in different sibilant spellings like, *śāsu* (11) and *sāsu* (4) 'mother in law', *ṣilālā* (33) and *śiālī* (50) 'jakal', *śūna* (26) and *suṇa* (6) 'void', *ṣaba* (50) and *sarbba* (35), 'all', *śaśahara* (27) *sasahara* (18) 'moon', *śānti* (15) and *sānti* (26) 'peace', here used as the name of a composer.

(c) *b* and *v*: Already it has been mentioned that *bargiya ba* and *antahstha va* merged into a single character; but phonetically they might have some distinction in that early stage which became extinct in the MB. period.

(d) *j* and *y*: The pronunciation of the semi vowel *ya* was changed to palatal *ja*. This is evident from the spelling of the following words: *jāsi* (10) for *yāsi* '(thou) go', *jujhae* (3) for *yudhyate* 'fights', *joini* (27) for *yoginī* 'female ascetic', *jaubana* (20) for *yâuvana* 'youth'. Some of these words are written in both the spellings, with *ja* and *ya*: *joini* (4) and *yoini* (4), *jāi* (2) and *yāi* (10) 'goes', *je* (3) and *ye* (22) 'who, which'. It may be noted that, usually the letter *ya* has been changed to *ja* in initial position; in non-initial position it has been changed to *a*. As for example, *yāya* has been changed to *jāa* (2, 29), *māyā* has been changed to *māā* (13).

A few other significant phonetic changes may be mentioned here :

(a) *kh*, *kṣ*, *ś* changed to *h*: *sahi* (17) for *sakhī* 'female friend', *suha* (8) for *sukha* 'pleasure', *dāhiṇa* (5) for *dakṣiṇa* 'right side', *dahadiha* (35) for *daśadiśa* 'ten directions'. Sometimes *dh* and *bh* also changed to *h*: *sohia* (36) for *śodhita* 'purified', *ṣohai* (46) for *śobhate* 'shines'.

(b) *dh* changed to *jh*: *jhāṇe* (1) for *dhyānena* 'by meditation', *majhe* (2) for *madhye* 'amid', *bājhai* (46) for *badhyate* 'confined'.

(c) *kṣ* changed to *ch*: *chudha* (9) for *kṣubdha* 'aggrieved, impure', *chupai* (6) for *kṣubhyati* 'touches'. *kṣ* changed to *kkh*: *lakkha* (34) for *lakṣya* 'aim', *lakkhaṇa* for *lakṣaṇa* 'sign'.

(d) Some of the initial conjunt consonants were simplified: *bhānti* (41) for *bhrānti*, 'error', *pharai* (42) *pharia* (43) / *phariā* (30) for *sphurita* 'bloomed, flourished', *pahila* (20) for *prathama* 'first', *kheḍa* (41) for *krīḍā* 'play', *bahmana* (10) for *brāhmmaṇa* 'Brahmin caste', *phāḍḍia* (5) for *sphāṭaitvā* 'cleaving', *nācaa* (10) for *nṛtyati* 'dances', *diḍha* (1) for *dṛḍha* 'firm'.

(e) There are examples of epenthetic vowel-insertion: *garāhaka* (3) for *grāhaka* 'subscriber', *parāṇa* (10) for *prāṇa* 'life', *bhatāre* (20) for *bhartā* 'husband', *bhariti* (27) for *bharti* 'full', *bhākhaa* (21) for *bhakṣya* 'edible', *raaṇa* (27) for *ratna* 'pearl'.

For *anusvar* and *candrabindu*, and occasionally for conjunct letters with *ṅ, ñ, ṇ, n*, the same sign (a dot on the upper right side of the main character) has been used; this has created some confusion in the reading of such words. It is difficult to ascertain whether we should read *sāñkamata* or *sākamata* (5), *māṃse* or *māse* (6), *ebaṁkāra* or *ebaṃkāra* (9), *saṃbohi* or *sambohi* (44), *bhāṃtiē* or *bhāntiē* (41) etc.

The stress-pattern of MIA in that formative stage of Bengali did not totally become obsolete; on the other hand, the indigenous initial stress made a headway. So, though in most of the cases initial stress is distinctly present, sometimes the words like *bhatāra* (20) 'husband', *apanā* (22) 'own', *bapā* (32) 'father', *hathā* (41) 'hand', *samāya* (40) 'enters', with medial or final stress, have also been used.

3.3. Morphology :

3.3.1. Noun : Nouns, as available in *Cgk.* may be classified in groups, as inflected and non-inflected. Most of the nouns are non-inflected. Inflections are added with stems to denote case-relations. For example, *piṭa-ta* (14) 'on the back', *tiadhā-e* (29) 'by three materials', *ḍombīera* (19) 'of Dombi', *thākura-ka* (12) 'of the king', *khepa-hū* (4) 'being sprinkled' etc.

In non-inflected noun-stems usually *a, ā, i, ī,* and *u* vowel-endings are used. For example, *ḍāla* (1) 'branch', *śuha* (1) 'happiness', *kāā* (1) 'body', *muḍhā* (6) 'foolish', *joini* (4) 'female ascetic', *hariṇi* (6) 'doe', *bālī* (28) 'girl', *mālī* (28) 'garland', *taru* (5) 'tree', *sadguru* (12) 'good preceptor', etc.

3.3.2. sandhi :

A few *sandhi*-forms are noticed in the *c.* songs. For example, *dua+ante=duānte* (5) 'at the two ends', *gaana+aṅgana=gaanāṅgana* (16) 'courtyard like sky', *dhāma + arthe=dhāmārthe* (5) 'for *dharma*', *loa + ācāra = loācāra* (31) 'social customs', *india + āla = indiāla* (30) '*indrajāla*, magic', *niaḍ + hi = niaḍḍi* (5) 'near', *pariḥ + chinnā = paricchinnā* (7) 'torn out', *sam + beaṇa = śambeaṇa* (15) 'consciousness' etc.

3.3.3. Compound words :

The use of compound words, in the forms of *samāsa*, was a common feature of the *c.* songs. Examples: *āsaba-mātā* (9) 'intoxicated with wine', *udaka-cānda* (29) 'moon reflected on water', *karuṇā-nābī* (8) 'boat of *karuṇā* (compassion)', *giribara-śihara-sandhi* (28) 'the cave on the peak of a mountain', *gandha-parasa-rasa* (13) 'smell, touch and taste', *cia-gaandā* (16) 'elephant like mind', *pāragāmi-loa* (5) 'people desiring to cross (the river)', *bhaba-nirbāṇe* (19) 'in the emancipation from this world', *sadguru-pāapae* (14) 'at the lotus-feet of good preceptor'.

3.3.3. Number

There is no use of the dual or plural inflection in the *c.* songs. Usually the plurality is denoted by an adjective or by adding a post-positional nominal compound. For example, Adjective+Noun: *saala sahābe* (9) 'in all nature', *nānā tarubara* (28) 'various good trees', *bahubiha kheḍā* (41) 'various plays', *pañca nāle* (47) 'by five pipes', *ucā ucā pābata* (28) 'high (pl.) hills'. Nominal compounds: *kulina-jana* (18) '*kulina* (high caste) people', *bidujana loa* (5) 'wise men'.

Dual is usually denoted by the word *beṇi* (1, 46) or the numerals *do* (15), *dui* (14, 26), *duā* (12), used as adjective. Similarly, singular has been indicated by the word *eka* (3, 5, 10), used as an adjective.

3.3.4. Gender

Gender concord was in existence, rather in a loose form. The available common concords are: adjective + noun, noun + noun (in gen. form), noun + finite verb. Examples :

Adj + noun (fem.): *karuṇā nābī* (8) 'boat of *karuṇā*', *gelī jāma* (8) 'passed night', *sabarī bāli* (28) '*śabarī* girl', *nisi andhārī* (21) 'dark night'. Adj + noun (masc.): *nighiṇa kāhṇa* (10) '*kāhṇa*, who has no aversion', *umata sabaro* (28) 'sabara the mad', *tinie pāṭe* (16) 'three planks'.

Noun + noun (in gen. form): *hāḍeri mālī* (10) 'garland of bones', *chāndaka bāndha* (1) 'bond of rhythm'. Noun + finite verb (fem.): *śeji chāili* (28) 'spread a bed', *baṅgālī bhailī* (49) 'became Bengali', *lāgeli tānti* (17) 'strings were connected', *rāti pohāili* (28) 'night came to an end'. Of course, there are plenty of examples where for the sake of assonance, gender-concord has been ignored.

Like various other types of pair-words, a few masculine-feminine pair words are available in the songs. For example: *naraa-nārī* (4) 'men and women', *hariṇā-hariṇi* (6) 'deer and doe', *sabara-sabarī* (28) 'male *śabara* and female *śabara*', *kariṇā-kariṇi* (9) 'he and she elephants', *joi-joiṇi* (27) 'male and female ascetics'.

3.3.5. Cases and inflections :

There are two types of case-forms in the *c.* songs: one without any inflection, the other with inflection-signs.

In Nominative usually there is no inflection. For example, *lui bhaṇai* (1) 'Lui says', *kamala bikasiu* (27) 'lotus blooms' etc. In Accusative, Instrumental, Locative and Genetive also non-inflectional forms are occasionally available. For example, Acc.: *kamalarasa pibami* (4) '(I) drink the nectar of lotus', Inst: *bāḍhai so taru subhāsubha pāṇi* (45) 'that tree grows with the good and bad water', Loc: *ujubāṭa jāante* (15) 'while going on the straight path', *nalinibana paisi* (9) 'entering in to the lotusgarden'; Gen: *giribara sihara* (28) 'peak of the mountain', *sadguru pāa pae* (41) 'at the lotus feet of the good preceptor'.

A few common inflections used as case-endings are: *e/ē/i,ka/ke/ku, ra/era/rā, re/ere/rē, ri/rī/eri/erī, to/te/ete, hi/hu/hū*. Examples:

e/ē/i:

Nom : *kumbhīre khāa* (2) 'crocodile eats', *bhāde bhaṇai* (35) 'Bhāda (Bhadrapāda) says'.

Acc-Dative: *sune ahāriu* (26) '(I) fed the void'; *gaabarē toliā pāñcajanā ghāliu* (12) 'lifting the bishop (of chess) I killed five of them',

Ins: *jabe karaha karahakale piciu* (17) 'when *karaha* (elephant) is pressed by *karahakala* (a trap for catching elephant)' *matiē ṭhākuraka pariṇibittā* (12) 'by the queen (I) checkmated the kings'; *āliē kāliē bāṭa rundhelā* (7), 'by *āli* and *kali* the path was obstructed'·

Loc: *nagara bāhiri re ḍombi tohori kuḍiā* (10) 'oh ḍombi, thy hutment is in the outskirt of the town', *bājai bīranāde* (11) 'is being played in heroic sound'.

ka/ke/ku/kakhu

Acc-Dative: *ṭhākuraka pariṇibittā* (12) 'checkmated the king', *bidyākariku dama* (9) '(you) tame the elephant of learning', *nāsaka thātī* (21), '(be) prepared for destruction'.

Gen: *chāndaka bāndha* (1) 'bond of rhythm', *ebē ciarāa makū ṇaṭhā* (35) 'now the king-mind of mine is destroyed'; *bājule dila mohakakhu* (35) 'by the *bajrakula* (it) was given to me'.

ra/era/rā, re/ere/rē, ri/eri/rī:

Acc-Dative: *tohore biruā bolai* (18) 'calls you ill-name', *kariṇā kariṇire riṣaa* (9) 'he-elephant makes love to she-elephant', *kāhâiri ghinimeli* (6) 'taking or rejecting whom'.

Gen: *ḍombiera saṅge* (19) 'with Ḍombi', *sasara siṃge* (41) 'with the horn of hare', *tohori kuḍiā* (10) 'thy hutment', *bāsaṇā torā* (11) 'your desire'.

ta/te/ete:

Abl: *taraṅgante hariṇāra khura na dīsaa* (6) 'out of wavy movement the hoofs of the buck are not seen'.

Loc: *sukhadukhetē nicita mariai* (1) 'in happiness and misery all must die', *māṅgata caḍhile* (8) 'ascending on the road', *bāṭata milila* (8) 'on the way (it) was obtained'.

hi/hu/hū:

Abl: *khepahū joini lepa na jāa* (4) 'being sprinkled, O *yoginī*, it is not smeared there.'

Loc: *hiahĩ samāiḍa* (2) 'entered in to the heart', *khanahī na jībami* (4) '(I) cannot survive even for a moment'.

A few post-positions used for denoting case relations may be cited here: *āṅgana ghara-pana* (2) 'courtyard adjacent to the house', *joini de aṅka-bālī* (4) 'Yogini, give me embrace', *sāṅka-mata caḍile* (5) 'ascending the bridge', *bhābhari-āli* (18) 'coquetry', *tohora-antare* (10) 'for thy sake', *ninda-bihune* (13) 'without sleep', *cia-bihune* (35) 'without mind', *dujjaṇa-sāṅge* (32) 'in bad company', *toe-sama* (10) 'with you',

3.3.6. Vocative indeclinables :

In vocative the following indeclinables have been used : *saraha bhanai 'bapā'* (32) 'Sarha says, child!', *nagara bāhiri're' ḍombi* (10) 'O Ḍombi, in the outskirt of the town', *'ālo' ḍombī* (10) 'O Ḍombi!', *'hālo' ḍombi* (18) 'O Ḍombi!', *'lo' ḍombi* (18) 'O Ḍombi!',.

3.3.7. Numerals :

The following numerals are available in the *c.* songs : One : *eka* (3, 5, 10), *eku* (15, 34), *eke* (28) ; in adjectival use : *ekākāre* (11) 'in non-dual form', *ekumaṇā* (23) 'single minded', *ekelī* (28) *ekele* (39) 'alone'.

Two : *dui* (14,26), *do* (15), *duā* (12), *beni* (1, 46); in adjectival use : *duānte* (5) 'at two ends', *duighare* (3) 'in two rooms'.

Three : *tinā* (33), *tini* (7, 16, 18), *tia* (28); in adjectival use: *tiasa* (22)<*tridaśa* 'three tens, i.e., 'thirty', *tiaḍḍā* (4) 'triangle', *tiadhāe* (29) 'in three materials', *tiśaraṇ* (13) 'three refuges', *tihuana* (16) and *tihubaṇa* (36) 'three worlds', *teloe* (30, 43) and *tailoe* (30,42, 47) 'in three worlds'.

Four : *cau* (49), *cāri* (50); in adjectival use : *caûdīśa* (6), *caudisa* (8) 'four directions', *caukoḍhi* (37) 'four ends', *caukhaṇa* (44) 'four moments'.

Five : *pañca* (1, 13, 47), *pāñca* (14, 45,); in adjectival use : *pañcajanā/pāñcajanā* (12, 23, 49) 'five persons'.
Six : There is only a single instance of its adjectival use : *chaḍagai* (9) 'six beatitude'.
Eight : *aṭa* (15), *aṭha* (13).
Nine : *naa* (12).
Ten : *daha* (35, 50), *daśa* (9).
Twelve : *dvādaśa* (34).
Thirty two : *batiśa* (17, 27).
Sixty four : *cauśaṭhi* (3), *cauṣaṭhṭhi/causaṭhṭhī* (3, 10, 12)
Crore : *koḍi* (2, 49), *caukoḍi* (49) 'four crores'.
There are only two instances of the use of ordinals : *pahila* (12, 20) 'first' and *daśami* (3) 'tenth'.

3.3.8. Pronoun

As in noun, the same case-inflections are used in respect of pronoun also. But unlike noun it has an oblique form for old genetive, and has an extension of *rā* denoting obliqe plural. Sometimes, a pronoun is formed as a new independent word having no analysable stem and inflectional part of it.

Pronoun may be divided in the following categories : Personal, Demonstrative, Relative, Interrogative, and Adverbial.

Personal pronoun is divisible as first, second and third personal forms, and each again as singular and plural. According to case-inflection the following tables may be formulated for personal pronoun used in the *c.* songs.

First person : stem form : *ma(mu)*

	Singular	Plural
Nominative (active voice)	*hāu, mo, āmme, āmhe,* *āhme, āmbhe*	*mo, āmme, āmhe, āhme,* *āmbhe*
Nom (passive)	*mai, moe, ma*	*mo, āmhe*
Acc-Dative	*mo, mokū*	—
Inst	*moe, moẽ*	*mo*
Genetive	*mohora, mora*	*mora, mori,* (fem), *meri* (fem)

Second person : stem form : *ta(tva)*

Nom (active)	*tu, tāi, to*	—
Nom (passive)	*toe, tumme, tumhe, tumbhe*	—
Acc-Dative	*to, torẽ tohore*	—
Inst	*toe, tāi*	—
Genetive	*to, tora, tohora, tohoe tohori* (fem)	—

Third person : stem form : *sa(sa)*

Nominative	*sa, se, so, soi, te*	*te*
Acc-Dative	*ta, tā so*	—
Genetive	*tā, tasu, tāhera*	—
Locative	*tāha*	—

Relative pronoun : stem form *ja(ye)*

Nom	*ja, jo, ye*	*je, ye*
Acc-Dative	*ja*	—
Ablative	*jathā*	—
Gen.	*ja, jāhera*	—
Loc.	*jāsu, jahi*	—

A few co-relative pronominal forms available in the *c.* songs are: *jo : so, je-je : te-te, je-je : soi, ja : sa, jo : ta, jā : tāhera, jāsu : tāsu.*

Following Interrogative pronominal forms are used in the c. songs:

Nom : *ke, keho, koi, koe, kobi, kimpi, kiṣa, kāhi, kimo.*
Acc : *kāhi, kimpi, ko kā, kisa, ki.*
Gen : *kāhi, kāhere, kāheri* (fem), *kāhâiri* (fem)
Loc : *kahĩ, kāsu, kā.*

A few instances of adjectival and adverbial use of pronoun may be cited here: proximate: *e, ehu, eha, ethu, eu, esu;* co-related: *jaiso: taiso, jathā: tathā, jima- jima: tima- tima.*

Only a single instance of Indefinite pronoun is available in the *c.* song, viz, *keho-keho* (18).

3.3.9. Verb.

3.3.9.1. Verb roots: Sunitikumar Chatterji estimated about 1500 verb-roots vogue in Bengali, including primaries and derivatives, Sanskritic and non-Sanskritic forms. In *c.* songs there are roughly two hundred verb-roots. A few may be illustrated here:

ach (as) 'is' : *acchama* (29) '(I) stay', *acchahū* (6)/*ācchahū* (44) '(I) stay', *achilesū* (35) '(I) was', *accha* (37) '(you) remain', *acchasi* (41) '(thou) art', *achilesa* (37) '(you) were', *acchante* (42) 'remaining', *ācchante* (39) 'remaining'.

ā (ā) 'come' : *āilesi* (44) '(thou) comest', *āisasi* (10) '(thou) comest', *āila*(3)/*āilā* (7) '(he) came'.

kar (kṛ) 'do' : *kariba* (7, 10, 36) '(I) shall do, (he) will do', *kara* (28, 41) '(you) do', *karahū* (4) '(you) do', *kariha* (21) '(you) shall do', *karaa* (21)/*karai* (41) '(he) does', *karia* (1)/*kariā* (12) 'doing', *kariai* (1) 'is done', *karaṇaka* (1) 'for doing', *karei* (14) 'makes to do', *karau* (22) 'let (him) do'.

kah (katha) 'say': *kahiba* '(I) shall say', *kahaṇa* (20) 'be said', *kahei* (27) '(he) says'.

caḍ (caḍh) 'climb': *caḍilā* (14) 'climbed', *caḍi* (10) 'climbing', *caḍile* (5)/*caḍhile* (8) 'if (one) climbs'.

chāḍ (sṛ) 'part with': *chāḍa* (50)/*chāḍu* (50) '(you) part with: imp', *chāḍaa* (6, 19)/*chāḍai* (19) 'leaves', *chāḍi* (32, 6), *chāḍī* (15), *cchāḍi* (10) 'parting with, have left', *chāḍia* (31) 'parting with'.

jā, yā (yā) 'go' : *jāiba* (14) '(I) shall go', *jāsi* (10) '(you) go', *jāhu* (32)/*jāiu* (15)' (you) go: imp'., *jāa* (4, 19, 33, 43), *jāu* (38), *jāi* (2, 15) *yāi* 'go/goes', *jāa* (2, 40) 'auxiliary of a passive phrasal verb like, *bolabā jāy:* may be said', *jāy* (10) 'goes', *jāibe* (23) '(he) will go', *gela* (2, 47)/*gelā* (7, 15, 36)/*geli* (37)/*gelī* (8) '(has/have) gone', *jāante* (15) 'by going', *jāite* (15) 'goes', *gai* (7, 16, 31) 'going'.

jan (jñā) 'know': *jāṇī, jānī* (6, 29, 37, 44, 47) 'knows, known, (I) know', *jānahū* (22) '(I) know', *jānami* (31, 49) '(I) know', *jāna* (1) '(you) know', *jānai* (45) 'he knows', *jāna* (1)/*jhāna* (1) 'knowledge'.

toḍ (tuḍ) 'tear': *toḍia* (16)/*toḍiā* (12)/*toḍiu* (9) 'tearing, breaking'.

diṭ/dekṣ (dṛś) 'see': *dekhila* (36 '(I) have seen', *diśai* (47)/*disai* (15) 'is seen', *dīsaa* (6, 15) 'is seen', *dekhai* (42) '(he) sees', *dekhi* (7, 41, 42)/*dekhī* (16)/*dekhaiā* (3) 'seeing, is seen, showing', *diṭhā* (1, 16) '(I) have seen', *diṭi* (5) 'sight (gerund)'.

pai (prabiś) 'enter': *paiṭha* (11, 16) 'entered', *paisaa* (26) 'enters', *paisai* (7, 31)/*paisi* (9)/*paisahi* (23)/*paisanti* (23, 28) 'entering'.

puch (pṛch) 'ask': *puchami* (10) '(I) ask', *pucchatu* (5, 41) '(thou) ask', *puchia* (8)/*puchasi* (15) 'asking'.

bādh (bandh) 'bind, tie': *bāndhaa* (3) 'ties, prepares (wine)', *bādheli* (23) 'tied', *bandhābae* (22) 'ties', *bādhā* (34) 'tied', *bāndha* (1)/*bāndhana* (9, 21) 'bondage', *bāndhi* (14) 'tying'.

bujh (budh) 'understand': *bujhila* (35) '(I) understood', *bujjhia* (30) '(I) understand', *bujha* (32) '(you) understand', *bujjhile* (39) '(you) understood', *bujhasi* (15) '(you) are understanding', *bujhai* (27, 37)/*bujhaa* (33) '(he) understands', *bujhia* (27) 'being understood'.

bhai (bhav) : 'be' : *bhailī* (49)/*bhaile* (2) '(you) have been', *bhalia* (14)/bhaima (47)/*bhailā* (7, 32, 50) 'has been, was', *bhaiā* (41) 'being', *bhailesi* (20) 'if it be', *bhaia* (11) 'became'.

ma(mṛ) 'die', *mā* 'kill': *mārami* (10) '(I) kill', *māriu* (12) '(I) killed', *mārihasi* (23)' '(you) kill', *māra* (22, 26) 'kill', *mārila* (50) 'killed', *māriā* (11) 'killing', *māra* (16) 'death incarnate', *mariai* (1) 'dies', *maela* (23) 'died', *mailē* (49) 'if dies', *maalē* (22) 'in death', *maraṇa* (22, 43) 'death'.

lāg (lāg) 'connect': lāgeli (16)/*lāgelī* (28) 'attached', *lāge* (29) 'requires', *lāgi* (16) 'for', used as connective.

bah (bah) 'flow', *bāh* 'to make flow, steer': *bāhatu* (3, 8, 14) '(thou) steer', *bāha* (14) 'row', imp., *bahai* (14, 27) 'flows', *bahiā* (3, 4) 'flowing', *bāhiā* (18) 'rowing', *bāhia* (49) 'being rowed', *bāhaa* (13) 'is steering', *bāhabake* (8) 'for steering', *bāhī* (5) 'is flowing', *bāhabā* (14) 'to steer'.

sun (śṛn): 'listen': *suṇa* (3, 6, 50)/*suna* (2) 'thou listen', *sunia* (17) 'listening', *suni* (16) 'listening', *suṇante* (30) 'listened'.

ha, hā (bhu) 'be': *hāu* (18) '(I) be', *hoi* (15)/*hoisi* (23)/*hohu* (6) '(you) be', *hoi* (3, 37) '(he) becomes', *hai* (47) 'has been', *honti* (22) 'is being', *hoiba* (5) 'will be'.

3.3.9.2. Verb tense

The following personal terminations are usually used in the present tense :

	Singular	Plural
First person:	*ma, mi*	*hu, hū, ahū*
Second person:	*si/sī*	*ha, hu*
Third person:	*i, a, yi, ai, ae, âi,* *āa aa, ia*	*nti, thi*

Examples :

First per.	*mārami* (10), *lemi* (10) *puchami* (10;, *jībami* (4)	*khelahū* (12), *lehū* (12) *jāṇahu* (22), *siñcahū* (47)
Second per.	*jāsi* (10), *āisasi* (10)	*chebaha* (45), *lāhu* (1)
Third per.	*bhaṇai* (1), *jāa* (2), *bājae* (11)	*bolathi* (15), *kahanti* (2)

In past tense the following common terminations are used both for singular and plural forms.

First person: *ila, ili, eli*
Second person: *ile, esi*
Third person: *ila, ilā, elā, ilī* (fem)

Examples:
First per: *dekhila* (36), *ubhila* (4), *bhailī* (49), *suteli* (18)
Second per: *achile* (37), *nilesi* (39), *āilesi* (44)
Third per: :*āila* (3), *āilā* (7), *gela* (2), *gelā* (7), *bharilī* (8), *bhailī* (50).

In future tense-*iba* is the common termination for all the three persons, both in singular plural forms.

Example:
First person: *bhāiba* (29), *khāiba* (40)
Second person: *thākiba* (39), *kariba* (7) *hoiba* (5)
Third person: *hoiba* (5), *lodiba* (50)

In non-finite continuative *i, ia, jā, ke, bā, nte, ante, ile* are some of the common terminations. Examples: *duhi* (2), *pucchia* (1), *cāpī* (4), *dekhaiā* (3), *bāhabake* (8), *bolabā* (40), *acchante* (42), *paisante* (23), *bhaile* (2), *maale* (22).

3.3.10. Mood

The three principal Bengali moods, viz, Indicative, Imperative and Subjunctive, have been used in the *c.* songs. For example:
Indicative: *kāā tarubara pañca bi ḍāla* (1) 'the body is a good tree, and it has only five branches'.

Imperative: *diḍha karia mahāsuha parimāṇa* (1) '(You) measure the great bliss with all steadiness'.

Subjunctive: *fāḍḍia mohataru pāṭi joḍia* (5) 'Cleaving the tree of illusion (he) joined the planks'.

From the verb-forms alone it is not always possible to detect the moods. It depends mainly on syntactical forms and the semantic relation of the words.

3.3.11. Voice

The two main voice-forms, viz, Active and Passive-Neuter were in vogue in the *c.*songs. In Active voice suffixes are usually attached to the normal roots; where as, in Passive voice suffixes are attached to the extended roots. For example, *joḍ+a=joḍa* 'unite' is a normal active form; but when it is written as, *joḍ–i+a=joḍia* (5), it is a Passive from. It is interesting to note that, in the *c.* songs, most of the Passive forms have *u, eu, a, ā, ai* suffixes with *i* extension of the roots. For example: *gā–i+u=gāiu* 'sing', (18) *guṇ–i+ā=guṇiā* (17) 'count', *mār–i+a=māria* (11) 'kill', *pāb–i+ai=pābiai* (26) 'obtain'. Sometimes the third person-imperative, having the same form, is confused with Passive. It is really difficult to ascertain whether the forms *bikasau* (27) 'bloom', *karau* (22) 'do' or *cāliu* (27) 'causes to go' are Passive or Active in Imperative, unless it is clear from the context.

Sukumar Sen holds the view that Active was used in the *c.* songs only in the present tense, and occasionally in the future.[1] Such a generalization seems untenable. The following sentences clearly show that present-perfect or past forms had easy access in the Active Voice:

chāḍia bhaaghiṇa loācāra (31) '(I) have given up fear, hatred and social customs'.
balada biāela (33) 'The bullock has calved'.
etakāla hāū acchilē svamohē (35) 'So long I was in the illusion of the self.'

4. Metre

The verse metre in the *c.* songs seems to be rather loose. But it is not very difficult to trace out some pronunciation-style and structural forms adopted in these songs.

Like Apabhraṃśa *dohā* songs, here also the prosodical style is basically moric, based on time-units. Usually the open, short vowels are used as single moric, and the closed syllables as double moric. In the use of long open syllables the composers had the option to count them either as double or as single. For example:

kā-ā- | tarubara ‖ pañca bi | ḍā-la-.
cañcala | ci-e- ‖ paiṭho- | kā-la-. .
di-ḍha karia mahā‖suha parimā-ṇa-.
lu-ï bhaṇai guru ‖ pucchia jā-ṇa-. . 1.

[Open syllables without hyphen, should be read as single moric; closed syllables and open syllables with hyphen, should be read as double moric.]

Excepting the two underlined words, here, in all the four verse-lines the rules mentioned earlier were followed. Of course, it should be admitted that the rules of versification were very much flexible in that formative stage of Bengali and other E.NIA. verses.

In general, this may be stated that the same tetra-rhythm has been adopted in the *c.* verse, as is noticed in the Prakrit and Apabhraṃśa verse, composed in *mātrāvṛtta* style. But there are plenty of instances to show that the shorter tetra-rhythmic pauses were replaced by the longer caesuric pauses, constituting eight or ten or twelve moric instants. In the third and fourth lines of this verse the first caesuric units are composed of 3.3.2-moric word-sequence instead of 4-4. Such instances clearly show that, with the emergence of a new compact style of pronunciation, a new prosodical pattern also was taking shape in E.NIA. verse.

---

[1] Vide, Sukumar Sen, *caryāgīti* padābalī, Calcutta, 1966, p. 52

The three major prosodical forms adopted in the *c.* songs are: (a) the sixteen moric (4-4-4-4 or 8-8) *pādākulaka*, (b) the twenty four moric (13-11) *dohā*, and (c) the thirty moric (10-8-12) *caupaiā*; they may be considered as the precursors of (a) the fourteen moric (8-6) *payār*, (b) the twenty moric (6-6-8) *laghu tripadī* and (c) the twenty-six moric (8-8-10) *dīrgha tripadī*, respectively. These three modified forms, particularly the fourteen moric *payār* became the main vehicle for Middle and Modern E.NIA. verse. Examples:

pādākulaka (4-4-4-4):

āṅgaṇa | gharapaṇa ‖ suna bho | biātī.
kāneṭa | caûri ‖ nila adha|rātī. .
susurā | nid gela ‖ bahuḍī | jāgaa.
kāneṭa | core nila ‖ kāgai | māgaa. . 2.

The final tetra moric unit of the line was gradually reduced first to tri-moric and then to bi-moric form. In the *c.* songs such fifteen or fourteen moric lines are also available.

dohā (13-11): modified:

suiṇā hatha bidārama re ‖ niamana tohorē dose.
gurubaana biharē re ‖ thākiba tai ghuṇḍa kaise..39.

Here, the first verse line has the usual 13-11 moric dicaesuric pattern, in the second verse line this arrangement is, however, changed to 11-13. This *dohā* pattern, though very popular in eastern Apabhraṃśa verse, practically had no impact on Bengali, Assamese and Oriya poems. The *laghu-tripadī* (6-6-8), a light tri-caesuric pattern popular in these three vernaculars, might have been evolved from this *dohā* form.

caupaiā (10-8-12) : modified:

tia dhāu khāṭa ‖ paḍilā sabaro ‖ mahāsuhe seji chāilī.
śabaro bhujaṅga ‖ nairāmaṇi dārī ‖ pemma rāti pohāilī..28.

In this example two instants are dropped from the first pause-unit. This 8-8-12 moric *tripadī* is seen to be in vogue in the Vaisnava lyrics of Jayadeva, Vidyapati and Baḍu Caṇḍidāsa. Gradually the final two instants were also dropped, and the standard *dīrgha tripadī* (8-8-10) form came in vogue from the fifteenth century onwards.

Out of the available 47 songs, 35 are composed in sixteen moric *pādākulaka* pattern; one (no. 44) is too short, comprising only twelve moric instants (6-6). The remaining eleven songs have some sort of mixed compositions, consisting of *dohā, caupaiā, pādākulaka* and various other Prakrit patterns.

All these songs are in rhymed couplets, known as *śloka.* These rhymes, however, are not always satisfactory. Usually each couplet constitutes a complete sentence. In most of the verses each line also is a complete sense unit. Out of the available forty-six full songs, thirty-eight consist of ten lines, one (no. 44) is eight lined, two are twelve lined, and the remaining five are fourteen lined. The fragmented one and the missing four were composed of ten lines, each. This is known to us from the Tibetan translation. Usually the verse-lines of each song are of equal length; but exceptions are too many. It is interesting to note that in most of the songs one line is unusually longer than the rest.

In all the songs each couplet is marked as *dhru* (i.e. *dhruvapada*), which means that the *ślokas* should be repeated during the time of its singing. From the Sanskrit commentary it appears, that only the second couplet of each song is meant to be sung as *dhruvapada*, and not the entire verse.

The composers' names are mentioned at the beginning of the songs as part of the Sanskrit commentary; then again such names are repeated sometimes only in the last *śloka*, sometimes in both the *dhruva-śloka* and the last *śloka*. In both the songs of Lūipāda, the first preceptor *(ādi guru)*, who presumably designed the pattern of the *c.* songs, the name is mentioned in both the second and last *ślokas*. That model has been followed by many other composers like Caṭila, Bhusuku, Kāhṇa, Śānti, Āryadeva, Dārika etc.

The *rāga* (tune), in which it should be sung, has been mentioned at the beginning of each verse. But the *tāla* (musical beat-pattern) has not been specified. Perhaps some standard *tāla* or *tālas* were known to all the *caryā*-singers, and those were followed in these songs. The following *rāgas* are mentioned in the Ms: *aru* (4), *baḍāri*/*barāḍī*/*barārī* (21, 23, 34), *balaḍḍī* (28), *baṅgāla* (43), *bhairabī* (12, 16, 19, 38), *debakrī* (8), *deśākha* (10, 32), *dhanasi* (14), *gabaḍā* (2, 3), *gauḍa* (18), *guḍḍari* (47), *guñjarī* (5, 22), *kahṇuguñjarī* (41), *kāmoda* (13, 27, 37, 42), *mallarī* (30, 35, 44, 45, 49), *mālasī* (39) *mālasi-gabuḍā* (40), *paṭamañjarī* (1,6, 7, 9, 11, 17, 20, 29, 31, 33, 36), *rāmakri* (15, 50), *śībarī* (26), *śabarī* (46).

It seems that *paṭamañjarī*, *mallāri*, *bhairabī*, and *kāmoda* were the popular *rāgas*. A few names with different orthography seem to be common. For example, *gabaḍā* and *gauḍa*, *duḍḍari* and *guñjarī*, *śibarī* and *śabarī*, *barārī*/*barāḍī* and *baḍārī*. Many of these *rāgas* are now obsolete; and names of some others might have been changed. The *caryā*-songs are still being sung in the Buddhist monastaries of Nepal; and it is evident from the tape-recordings (as recorded by A. Bake and S. B. Das Gupta) of some of these songs that the tunes have been considerably changed towards the classical trends.

5. Contents

5.1. The basic theme of the *c.* songs is the Sahajiyā Buddhist Cult. Most of the songs are mystic in nature, and written in some metaphoric language known as *sandhā* (or *sandhyā*) *bhāṣā*, the indicative (or mystic) language. The mystery of the *sahaja sādhanā* is revealed only to him who has access to the inner meaning of the code words used there. Kāhṇapāda in one of his songs has explained this *sahaja* in the following words:

bhaṇa kaisẽ sahaja bola bā jāa.
kāa bāk cia jasu ṇa samāa. . (40)

'How can you call it *sahaja*, where the body, speech and mind have no access'.

From the various *c.* songs a general trend of this *sādhanā* or practice may be formulated in the following words:

Salvation cannot be achived by *mantra-tantra* or *dhyāna-byākhyāna*, by incantation and spell, or by meditation and interpretation. The path is *sahaja*, simple, which can be followed only with the help of the *guru*, the preceptor. Virtue and vice, happiness and sorrow, truth and falsehood, good and evil,—all are the creations of this fickle human mind. You need not deny the urge of these sense-organs, you need not give-up the normal way of life. With the good advice of the preceptor you are only to control your body and mind; you are to raise yourself to the state of *sahaja*. Once you reach there, you are certain to enjoy the bliss of salvation.

It is quite clear from some of the *c.* songs that for the attainment of *sahaja* or *mahāsukha*, the ultimate bliss, various *tāntric* practices were cultivated by the Sahajiyā Buddhist community of that time. A full control over the body and soul was considered to be the basic prerequisite for reaching the goal. The preachers have asked their disciples to practise controlled inhalation and exhalation by *mahāmudrā yoga;* controlled sexual copulation has also been prescribed.

A few mystic terms often used in these songs may be mentioned here:

āli-kāli: inhalation and exhalation.
candra-sūrya, rabi-śaśī: left and right nostrils, or the two nerves known as *iḍā* and *piṅgalā*.
gaṅgā-yamunā: acceptable and acceptor; also known as *grāhya-grāhaka*.
nāda-bindu: void and compassion, commonly known as *śūnya-karuṇā*; also used for *grāhya-grāhaka*.
nāukā: the body of the eternal bliss, known as *mahāsukhakāya*.
musā: breath, known as *cittapavana*.
kamala-kuliśa: wisdom and void; also denotes female and male genital organs.
śabara-śabarī: *vajradhara* and *nairātmā* (holder of thunder and no-soul), the male and female Buddhist gods.
śūna-mehelī: void conceived as girl.
hariṇā-hariṇī: soul and no-soul, known as *citta* and *nairātmā*.
ḍombi: one of the five nerves known as *śukra-nāḍī*.
brahmā, biṣṇu, śiva: the three nerves known as *biṣṭhā nāḍī, mūtra nāḍī*, and *śukrā nāḍī*, respectively.

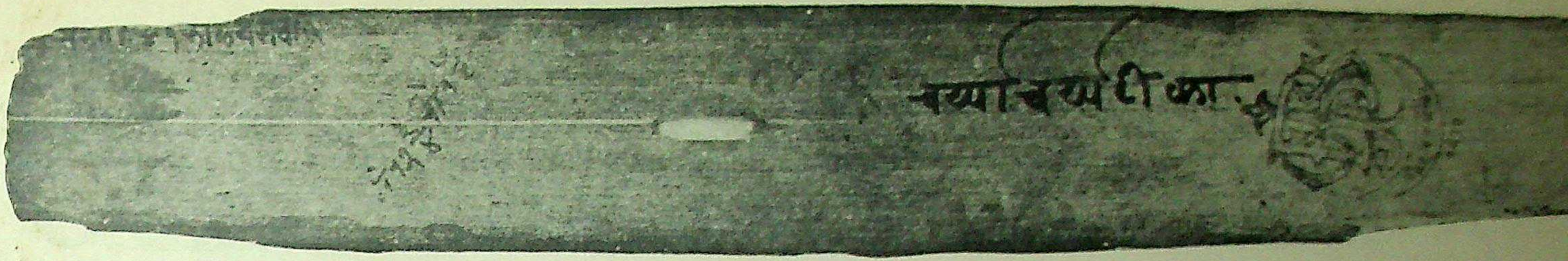
Most of the songs are written as symbolic verse, with erotic and esoteric flavour. In formal description, the geographical surroundings and the atmosphere of the then village-society of the eastern region have been nicely depicted.

The rural life was based on agriculture. The villages are usually narrated as situated on the rivers. Boat was the main transport. There are detailed descriptions of the various parts of the boat; the different methods of its plying also have been mentioned. The people belonging to higher castes used to live in the central locality of a village; whereas the lower castes, the *ḍoms, caṇḍālas, śabaras* etc., had to live in the outskirts. Besides agriculture, some other professions adopted by the village-folk were, the catching of fish, weaving, carding of cotton (and making quilts etc.), hunting, wood-cutting, etc. Dancing, singing, and even prostitution were considered as the professional arts, and were cultivated by the lower caste women. A well-to-do family possessed good property, and amassed large amounts of gold and silver; whereas the poorer classes could not earn even their barest subsistence. The family composition was almost like the present pattern, consisting of wife, husband, mother-in-law, father-in-law, sister-in-law, and children. The offence of theft was not unknown to the society; and the house-holders were accustomed to the use of lock and key. Some of the common utensils used for household works are mentioned as, *hāḍī* (pitcher for boiling rice), *piṭā* (pitcher used for milking cows), *ghaḍiye* (pitcher used for bringing water), *ghaḍuli* (small pitcher used for household works), *kuṭhārā* (axe), *tāṅgī* (hatchet), *nakhali* (hoe used for digging earth). The various ornaments have been mentioned as, *nūpura* (anklet), *kāṅkāṇa* (bracelet), *muttāhāra* (pearl-necklace), *kuṇḍala* (ear-ring), and *kāṇeṭha* (ornament for ears). *Dāpaṇa* (mirror) was considered as an indispensable article for toilet of the ladies. The chewing of betels, mixed with camphor, was a favourite luxury for the lovers.

The Brahmanic rituals like the reading of *āgamapothī* (sacred scripture), the worshipping of God with the chanting of *mante-tante* (the hymns and tantric scriptures) and *jhāṇa-bakhāne* (by meditation and preaching), and the counting of the *iṣṭamālā* (prayer beads) were in vogue. There is an interesting description of a marriage procession, in song no.19. Some of the musical instruments used to accompany dancing and singing are, *karaṇḍa-kaśālā* (drums) and *biṇā* (lute); *dunduhi* was used as the triumphant drum. Chess playing was considered to be a fashionable indoor game. The cow was the most common and usuful domestic animal; the rich people used to maintain elephants also. Among the wild animals, lion, fox, deer, hare and crocodile have been mentioned. People were afraid to snakes, also. Hunting of wild animals was the main profession of the *śabara* community. The hunting of deer was a sport for the kings. From a reference to *kulinism* in one of the songs (no. 18) of Kṛṣṇācārya, it appears that this hierarchical caste system of the Hindu community, introduced by Ballala Sen (1158-1178 A.D.), the King of Gaúḍa (Bengal), had already become pervasive. In those days also, the fickle rat used to destroy the paddy-crop causing annoyance to the cultivators. Only one flower, the lotus, has been referred to in the songs; but it has been used to convey some symbolic meaning. The chiefs of the society placed a high value on the chastity of women; but illicit relation maintained by the men of high social order with the women belonging to thelower strata, were not unusual. The women of the lower social order enjoyed greater freedom than their highly placed sisters. The ferry boats were usually plied by the lower class women; they also used to run liquor shops. Drinking of liquor was a common practice, indulged in by men and women of both the rich and poor classes. A kind of berry having some toxic effect, known as *kaṅgucinā*, was favourite with the *śabara-śabarī*. A process of distillation of liquor by fine barks was skilfully performed by the *suṇḍinīs* (female liquor-sellers). Besides rivulets and canals, the two sacred rivers, Gangā and Yamunā, have been mentioned in the songs. The vivid, radiant descriptions of hillocks, forests, rivers, paddy fields, and the boundless sky supplied the panorama, in the background of which life in rural Bengal was lived.

Corrigenda

Page/line	Errata	Corrigenda
1/1	bhada	bhāda
1 (f.6.)	*birachandra*	*bīracandra*
2/9	*dukhtī*	*dukhetī*
2 (f.11.)	*edi eda*	*eḍi eḍa*
2(f.18.)	16	18
3(f.2.)	*kāyatyādi* (A), *written on upper margin*	*kāyetyādi* (A), written in new Newari scripts, on the upper margin.
8/6	*caudi*	*caüri*
8/12	*hiahi*	*hiahĩ*
8(f.8.)	*māgai (D), magaai (E)*	*māgaai*, with cut mark on the final letter *i* (A); *māgai* (D), *māgaai* (E).
9(f.5.)	Sastri dropped. .this stop sign	Sastri dropped this stop-sign.
11(f.6.)	*tuṇḍini* (B,C), *suṇḍiri* (D), *tuṇḍinini* (E)	*suṇḍini* (B,C.), *suṇḍirī* (D), *suṇḍiniṇi* (F)
14/5	garjjadhikaruṇā	garjjadhikaruṇā
14/8	*ghāṇṭa*	*ghanṭa*
14/11	*Khepahu*	*Khepahũ*
14(f.20.)	In the A text	In the A-text
26/7	utpanna[11] krama	utpannakrama
26(f.10.)	*saṃsthānaṃ* (B).	*saṃsthānāṃ* (B).
27 (f.1.)	*nāhika* (B,C), *mahike* (D), *mahi ke* (E).	*mahike* (B,C), *nāhika* (C), *mahike* (E)
27(f.9.)	May also be read as *svaṅgā* (A), *sāṅgā* (B,C) *svaṅgā* (D).	May also be read as, *svaṅga* (A); Sastri read, *saṅgā* and corrected as, *saṅgā*; sāṅgā (C), *svaṅgā* (D).
29/7	*paṭamañjari*	*paṭamā ñjarī*
29/12	*Karipire*	*Kariṇirī*
30/4	*damankū*	*damaṅkũ*
32/3	*caosathṭhi*	*cāusathṭhi*
32/5	*kālo*	*kālo*
32/7	*bikanaa*	*bikaṇaa*
33/1	*indriāṇā*	*indriyāṇā*
35/1	*tathācā*	*tathāca*
35/4	*ghare*	*gharī*
35/11	*paṭṭamañjarī*	*paṭamañjarī*
35/12	*khaṭṭe*	*khaṭṭe*
37/12	*bohe*	*bohī*
37/13	*phiṭau*	*phīṭau*
41/7	sopi[15]	sopi[15]
43/2	*dombīpādā'ṃ' (nāṃ)*	*dombīpādā'ṃ' (nāṃ)*
46/1	*bāṇī*	*bāṇā*
47/1	śiresṭho	śreṣṭho
49/13	*bisaare*[1]	*biṣaare*[14]
52/9	*ruṇa*	*ruṇā*
52(f.13.)	*saela biāpiu*	*saela biāpia*
54 (f.1.)	Em. *cittāsanam*	*cittāsanam*
57(f.8.)	*dunduhi sāda* (B), *dunruhi sāda* (C,D) *dundubhi-sādā* (E)	*dunduhi sāda* (P,C) *dundubhi sāda* (D), *dundubhi-sādā* (E).
57(f.9.)	*uchalila* (C).	*uchalilā* (C), *uchalilā* (E).
57(f.10.)	*dombībibahe* (B).	*dombībibāhe* (B).
58/3	*unmattau*	*unmattā*
58/10	sākṣya	sākṣā
60(f.17)	*sukkānubhavaḥ*	*sukhānubhavaḥ*
61/4	tadidānim	tadidāniyaṃ
61/4	bidyate	vidyate
61/8	saṃvṛttivodhicittam	saṃvṛthibodhicittam
61/8	niskṛtiḥ	nikṛttiḥ
61(f.3.)	Em. *tadidānim yam yam* (B). .	Em. *tadidāniṃ yaṃ yaṃ* (B).
61(f.4.)	*kāyo'yam* (B).	*kāyo'yaṃ* (B).
61(f.6.)	*Kathamvidyate* (B).	*Katham vidyate* (B).
62/5	upeṇāvagata[3]	rūpeṇāvagata[3]
66/5	*jāṇahu*	*jāṇahũ*
68/5	*baḍāḍi*	*barāḍi*
68/6	*jāibe*	*jāibī*
68/11	*pasariu*	*pasariū*
69/6	*rāga śibarī śāntipādānaṃ*	*rāga śibarī. śāntipādānāṃ* . .
69(f.1.)	35-A to 38-A Mss. are missing.	35-A to 38-B Mss. are missing.
72 (f.16-18) to be read as :		16 *melī* (B,E), *mele* (C, D). 17 There is a superfluous *e* diacritic preceeding the word *līlī* 18 The word covering two pages is *dvātriṃdyoginīti* (A); apparently the correct word should be, *dvatriṃśadyoginīti* (B).
74/6	*rāga baladdi śabarapādānāṃ* . .	*rāga baladḍi. śabarapādānāṃ* . .
74/10	*ghariṇi*	ghariṇī
75(f.2.) should be read as :		*karṇakuṇḍalabajradhārī* (B,C), *karṇakuṇḍala bajradharī* (D), *karṇa kuṇḍalabajradhārī* (E). *nāīrāmaṇi* (C)
75(f.5.)	*nāīrāmaṇi* (B,C)	
75(f.9.)	*niananṇa* (C),	*niamaṇa* (C).
75(f.17.)	*ucetyādi* (B).	*ucetyādi* (B).
76/7	krīḍāsu.	krīḍāsu
79(f.8.)	abhāvo'pi (B).	*abhāvo'pi* (B).
80(f.12.)	*yaścaturtharūpam* (B).	*yaścaturtharūpaṃ* (B).
81/8	suṇaṇte[8]	suṇante[8]
81/10	*biśuḍdhi*[9] *mai bujjhjhia*[10]	*biśuddhi*[9] *mai bujjhia*[10]
83/5	*kahi*	*kā hi*
87/8	*sāmā*	*ṣāmāa*
87/11	*sau dhani budhī*[16]	*saudha nibudhī*[16]
90/10	*pārimakulem*	*pārimakulī*
90(f.11)	on	no
90(f.11)	ad	and
92/1	*'k'amante*[1]	*'ka'mante*[1]
92/2	*mahasuha*	*mahāsuha*
92/6	*lūi pāspae*[12]	*lūīpā ipae*[12]
100/7	*nābadhi*	*ṇābadhi*
103/4	*hu*	*hũ*
108/9	*bādhisvā*[21]	*bā dhisvā*[21]
111/4	*Kāndhabioe mahohi*[2]	*Kāndhabiyoe. nā hohi*
112/11	*paṇiā*	*pāṇiā*
112/12	*tima marana aarāre*[20]	*tima maraṇa aanaḥ re*[20]
115/3	*saalad kāma*	*saala dhāma*
115/6	*hie*	*hie*
117/9	*su(na)taru*[8]*(bara)*	*su(na) taru(bara)*[8]
119/6	*chāa*[8] *māā samānā*	*chāa*[8] *māā kāa samāṇā*
119 (f.6.)	*loo* (E)	*loa* (E)
121/3	*bhai ma*[6]	*bhai'ma' (la)*[6]
121(f.6.) should be read as :		*bhaima* (A), *bhama* (B), *bhabai* (C), *bhaia* (D). The correct reading seems to be *'bhaila'*
123/8	*dhāṭaṇa i(ṃ)di bisaa*[11] *ṇaṭhā*	*phāṭṇa i(ṃ)di bisaā*[11] *naṭhā*
125(f.15.)	*biṣame* (A).	*biṣame* (B).
126/9	*śabaraha*	*śabaro (ḍā)ha*



1-A

sambat 741[1] bhada sambat[2]

te 402 [4]

le $12\frac{3}{4}$ câu $1\frac{7}{8}$[3]

☐[7]

CARYYĀCARYYAṬIKĀ[5]

ICSB(?)[6]
biracandra mandir
1810

---

[1] Sastri made no mention of this page. It is the first (cover) page of the palm-leaf Ms.: the MS. is covered with two wooden covers and tied in middle with a thread.

[2] Written with red ink, in Nagri script. The dotted words seems to be written later, in modern Nagri. Nepali sambat 741 is approximately 1620 A.D. Probably it is the date of the entry of this MS. in the Rāj Darbār Library.

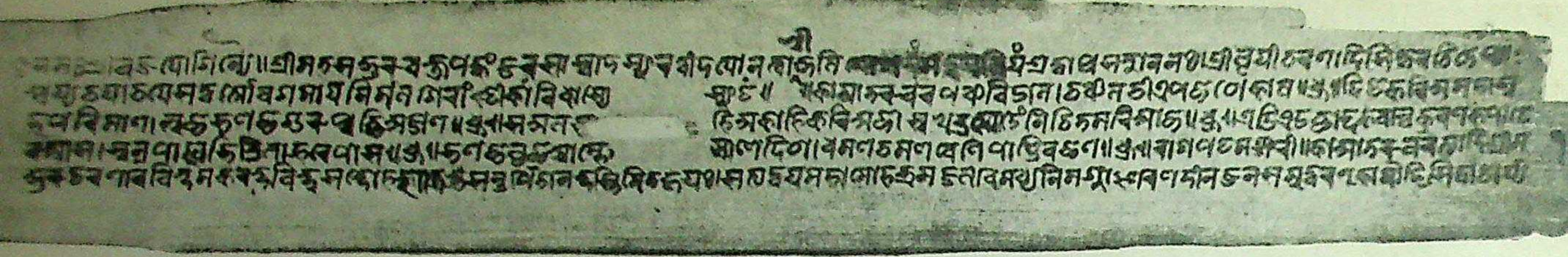
[3] Written with red ink, in Nagri. The size of the palmleaf Ms. is given here.

[4] Written with red ink, in Nagri. The accession number of the book in the library is given here.

[5] Written with deep black ink, in bold Nagri script.

[6] An English monogram seal; the inscribed letters seem to be, ICSB. The name of the library, *birachandra mandir*, and the date of its establishment, 1810, are inscribed in Nagri.

[7] The thread-hole for binding the palm-leaf is indicated here.



1-B

namaḥ śrīvajrayoginyai.. śrīmatsadguru vaktrapaṅkaja rasāsvādasphuradhidayo natvā śrīkuliśesamadvadhīṃ[1] śraddhāprasannānanaḥ. śrīlūyīcaraṇādi siddharacitepyāścaryacayācaye sadvartmovagamāya nirmala girāṃ[3] ṭīkāṃ vidhāsyesphuṭam..

kāā tarubara pañcabi ḍāla.
cañcala cie paiṭho[4] kāla..dhru..
ḍiḍha[5]karia mahāsuha parimāṇa.
lui[6] bhaṇai guru puchia[7] jāna..dhru..
saala (samā)hia[8] kāhi kariai.
sukha ḍukhtē[9] nicita mariāi[10]..dhru..
eḍi eu[11] chāndaka bāndha karaṇaka pāṭera[12] āsa.
sunna pākha [13] bhiti[14] lāhure[15] pāsa..dhru..
bhaṇai lui [16] āmhe sāṇe[17] diṭhā[18].
dhamaṇa camaṇa[19] beṇi pāṇḍi[20] bai 'ṇa'(ṭhā)[21]..dhru..

rāga paṭamañjarī..kāā tarubaretyādi śrīmadgurucaraṇāravinda makarandavindu sandohaśāta[22] santarpitānandastimita hṛ(da)yaḥ[23] satyadvayamahā mohaśrama jaladhimadhya nimagnā[24] śaraṇa dīnajana samuddaranakāmo hi siddhācārya

---

[1] *Śrī* written on the upper margin, with a tick-mark (A).
This undermarked portion is over-written (A).

[2] Em. *sadvartmāvagamāya* (B).

[3] Following this word there is a fade *ba* letter (A).

[4] *paiṭhā* (C,D).

[5] *diṭa* (E). The scribe made no distinction between the characters of *ṭa* and *ḍha/ḍha*.

[6] *lāi* (D).

[7] *pucchia* (B,C,E). The scribe made no distinction between the characters of *che* and ccha.

[8] *sahia* (E). The two letters of the word, shown within brackets, are mutilated by the pressure of string. When Sastri read the MS., only the *ma* was lost, now the preceding *sa* character is also destroyed (A).

[9] This portion is over-written (A).

[10] *mariai* (B,C,D).

[11] *eḍieu* (C), *eḍiau* (D), *eḍi eḍa* (E). The scribe made no distinction between the characters of u and *ḍ/ḍ* (A).

[12] *karaṇa kapaṭera* (C,D). The reading of the (A)-text seems to be, *kuraṇaka pāṭera; u*-diacritic with *k*, might be a slip.

[13] *sunu pākha* (B,C,D,E). The letter *kha* is over-written in Nagri script (A).

[14] *bhiḍi* (C,D.). The *ti* letter of the ms. is also over-written.

[15] *lehu re* (B,C).

[16] *lūi* (D).

[17] *jhāne* (B,C,D). *sāne* (E).

[18] *diṭhā* (D).

[19] *cabaṇa* (D).

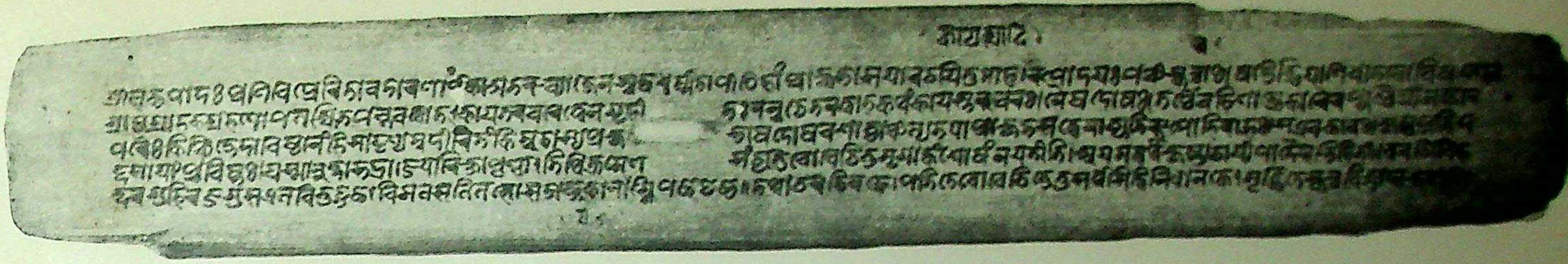
[20] *pinḍi* (B, *pinḍi* (D).

[21] *baiṭhā* (B,C,D); From the corresponding word in the com., *upabiṣṭā* it appears that the letter *ṇa* in *baiṇa* is a slip. This word should be read as *baiṭhā* (A).

[22] *sata* is over-written in new Newari script. Following this word the letter *hr* is written, with cut-mark on it (A).

[23] *hṛyaḥ* (A). Em. *hṛ(da)yayam* (B).

[24] Following this word there is a sign like '२', indicating pause-mark (A).



2-A

śrīlūīpādaḥ praṇidhipreritâvatâraṇârthaṃ kâataruvyâjena suddhadharmmatā piṭhikāṃ prâkr(ta)[1] bhâsayâ racayitumâha kây(e)tyâdi[2]. rūpodayaḥ[3] pañcaskandhâḥ. ṣaḍindriyāṇi dhâtavo viṣayâsaca[4] grâhyagrâhaka grahaṇopalakṣita pallavatvât[5]. kâyatarabaretvena gṛhītaḥ[6] nanvacetanatvât kathaṃ kâyastarubaraḥ. nâiṣa doṣaḥ. tathâiva[7] vahiśâstrakârâirpyutpreksyalaṅkâraparâiḥ[8] kiñcidbhedâdhiṣṭhânaṃ hi sâdṛśyamuditaṃ[9] kimutâsya prakr(tyâ)[10]bhâṣadoṣavaśâccañcalya tayâ prâkṛta satvenâcyutirūpo hi râhuḥ. sa eva kâlah. kṛṣṇapratipaddaśâyâṃ praviṣṭaḥ. yasmânnandâbhadrâ[11]. jayâriktâpūrṇṇâ[12]. tithikrameṇa saṃvṛttivodhicittamṛgâṅkaṃ śoṣaṃ nayatīti. ayamatyarthaṃ kṛṣṇâcâryapâdâirabhihitaḥ.

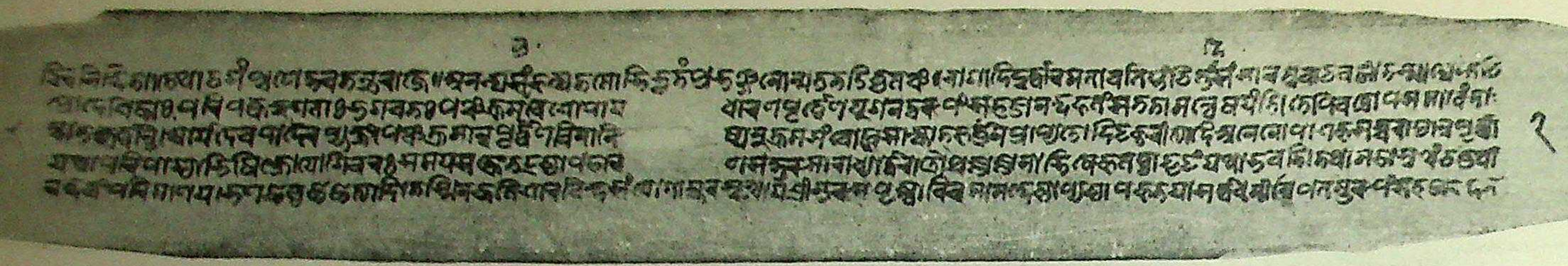
baragirikandara guhira jagu saela cittaṭṭai.
vimala salila sosa[13] jāiya[14] kâlâgni[15] paiṭai..

tathāca rativajre.

patite bodhicitte tu sarvvasiddhinidhânake.
mūrcchite skandha bijñâne kutaḥ si

---

[1] *prâkṛbhâsya* (A). *prâkṛtabhâsaya* (B).
[2] *kâyatyâdi* (A). *written on upper-margin,* with a tick-mark after *racayitumâha. kâyetyâdi* (B).
[3] Em. *rupâdayaḥ* (B).
[4] *viṣayaśca* (B), *scha* is overwritten in Nagri.
[5] Sastri omitted this stop-sign.
[6] Sastri inserted a stop-sign here.
[7] *tathâ* with *va* on upper-margin, and a tick-mark after *thâ* (A).
[8] *bahiḥśâstrakârâirpyutprekṣâlaṅkâraparaâiḥ* (B).
[9] Sastri put a stop-sign here.
[10] *prakṛbhâṣadoṣa* (A). Probably *tyâ* letter after *prakṛ* has been destroyed due to friction with the thread. *prakṛtibhâbhâṣadoṣa* (B).
[11] *yasmât nandâ* (B). Sastri omitted this stop-sign.
[12] Sastri omitted this stop-sign.
[13] *śoṣa* (B).
[14] *ya* written on the lower margin, with a tick mark after *jâi* (A).
[15] *kâlagni* (B).



2-B

dhiranindità.. tathàca saṃpuṭodbhava tantraràje..

analpasaṃkalpatamobhibhūtaṃ prabhañjanonmattataḍiccalañca.
rāgādi durvvāra malāvaliptaṃ cittaṃ hi[1] saṃsāramuvāca vajrī.

tasmādye[2] kecitprādeśikāḥ paripakkakuśalāḥ bhagavataḥ pañcakrama praveśopāya[3] dhāraṇapūrvveṇa yuganaddharūpaṃ sahajānandaphalaṃ satatāmanveṣayaṃti [4]. tepi[5] vajropa(ma)[6] samādhiṃsākṣāt kurvvanti. āryadevapādairpyuktaṃ.[7] pañcakrmānupūrvveṇa vinā niṣsanna kramasaṃvodhi[8] sākṣātkarttuṃ na prāpyate. diḍhakarityādi[9] anenopāśaka saṃvarādyānupūrvvā yathā paripāṭyābhiṣikto yogivaraḥ samayasaṇketadravyapahāreṇa sadgurumārādhyārddharātrāu prajñajñābhiṣeka[10] labddhā dṛḍhaṃ yathā bhavati.[11] tathā mahāsukhaṃ caturthānanda[12] tvaṃ parimāṇaya. bhaṇai lūi ityādi. tasmin kuliśāravinda saṃyogākṣara sukhoya[13] śrīgurun pṛṣṭvā viramānande vyāpyabyāpakatayā sarvva dharmā[14]

---

[1] Written on upper margin, with tick-mark (A).

[2] *tasmāt ye* (B).

[3] *veśopāya*. Initial *pra* is written on the upper margin with a tick-mark before the word (A).

[4] Sastri omitted this stop-sign.

[5] *te' pi* (B).

[6] *vajropa* (A). *vajropama* (B).

[7] Sastri omitted this stop-sign.

[8] *samvodhiṃ* (B).

[9] Sastri inserted a stop-sign here.

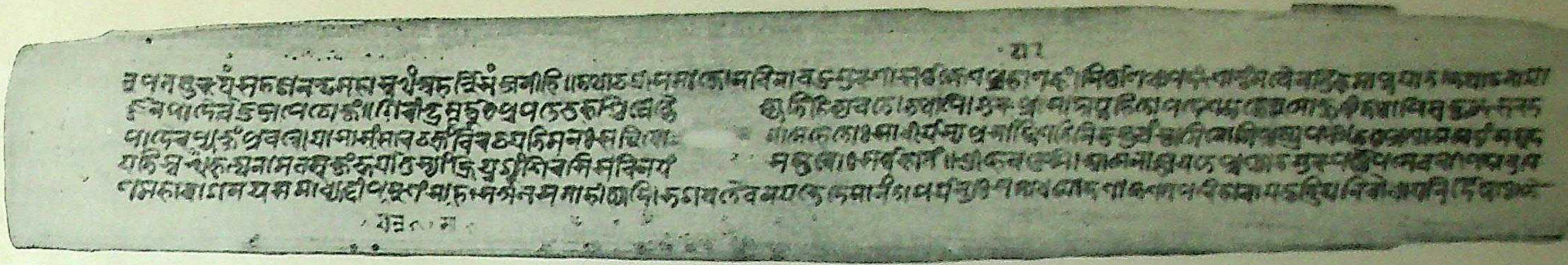
[10] *jñānābhiṣekaṃ* (B).

[11] Sastri dropped this stop-sign.

[12] *caturthānandaṃ* (B).

[13] Em. *sukhopāyaṃ* (B).

[14] *nupalambharūpaṃ sahajānanda ma* this protion is written and put within bracket (A). The same words are written again on the next page.

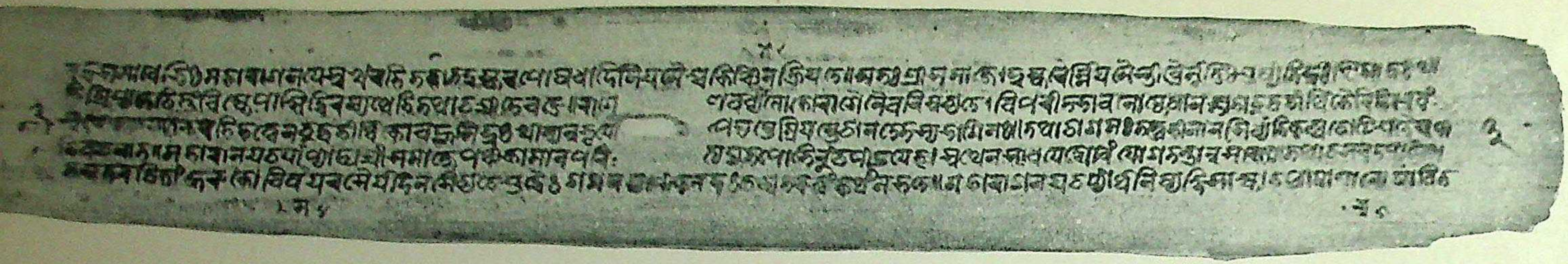


3-A

nupalambharūpaṃ sahajānanda mahāsukhaṃ aharnnisaṃ[1] jānīhi..tathāca śrīsamāje.
na binā vajraguruṇā sarvvakleśa prahāṇakaṃ.
nirvvāṇañca padaṃ śāntāṃ[2] mavaivarttikamāpluyāt..
tathāca nāgārjjunapādairvajrajāpecoktaṃ..
girīndramūrddhaḥ prapatetu kaścinnecchaicchutiṃ[3] hi cyavate.[4] tathāpi.
guru prasādāptahitopadeśa icchenna mokṣañca tathāpi muktaḥ..
sarahapādairpyuktaṃ pravandhe.
yāsā saṃsāracakraṃ biracayatimanaḥ sanniyogātmahetoḥ sā dhīryasya[5] prasādā[6]didiśati nija bhuvaṃ svāmino niprasprapañca[7].
tacca pratyātmavedyaṃ samudayati sukhakalpanāmalamuktaṃ[8]
kuryāttasyāṃ hriyugmaṃ śirasi savinayaṃ sadguroḥ sarvvakālaṃ..
śsīhevajrepi[9]..ātmanā jñāyate puṇyāt guruparvvopasevayā. padāntareṇa mahārāganayasamādhyuddipayannanusaṃsāmaha[10] saala samāhityādi. bhagavatāva nayabhedenānaṃ tāparyantāḥ samādhayo daśākuśalaparihārāya indriya nirodhāya nirdiṣṭāḥ. tai

---

[1] *aharniśaṃ* (B).
[2] Em., *śānta* (B).
[3] *kaścit neccheccyutiṃ* (B).
[4] Sastri dropped this stop sign.
[5] Em. *dhīryasyāḥ* (B).
[6] *dā* written on upper margin with a tick-mark after *prasā* (A).
[7] *nisprapañcam* (B).
[8] Em. *malamuktam* (B).
[9] *śrīhevajre'pi* (B).
[10] Letters, *yanna* and *sa* written on the lower margin with tick-marks (A).



3-B

ratra samâdhibhiḥ mahârâgalaye sukharahitatvât duṣkarapoṣadhâdi niyamâiśca kiñcinakriyate[1].. ataḥ śrīsamāje

duṣkarâirnniyamâistībrâirmūrttiḥ śuṣyati duḥkhitā.
duḥkhâddhi kṣipyate cittaṃ vikṣepâtsiddhiranyatheti[2]

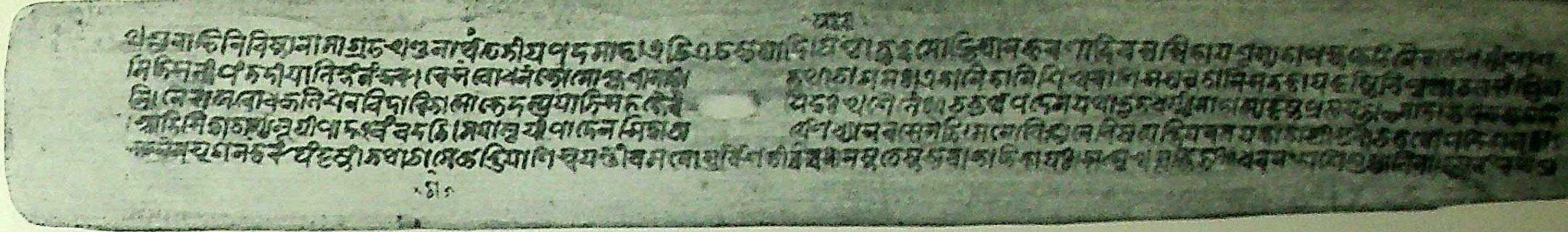
tathâca śrīhevajre.

râgeṇa badhyate[3] loko ragâinâiva [4] vimucyate.
viparīta bhâvano[5]hyeṣâ na jñâtâ buddhatīrthikâiriti[6]

evaṃ mahâsukhovaghâtena[7] rahitatvena buddha tīrthiko bahūni duḥkhânyanubhūyotpadyante mṛyante ca. na te tasya bhâginaḥ.. tathâcâgamaḥ tattvahīnā na sidhyaṃti kalpakoṭiśatâirapīti vacanât. mahârânaya[8]caryâmapyâha[9]. śrīsamāje pañca kāmân parityâjya tapobhirnna ca pīḍyayet. sukhena sādhayodvodhiṃ yogatantrânusârataḥ.. tathâca sarahapâdâiḥ. tanutara cittaṃkurukobisayarasâiryadi na sicyate śuddhâiḥ gaganavyâpī phaladaḥ kalpatarutvaṃ kathaṃ labhate.. mahārāganaya caryyârtha niṣyandi sâkṣât pramâṇânya[10]nyeṣâṃvita

---

[1] Em. *kiñcinna kriyate* (B).
[2] *siddhiranyathā*. . iti. (B).
[3] *te* written on upper margin with tick-mark (A).
[4] *rāgenâiva* (B).
[5] *bhāvanā* (B).
[6] *tīrthikâḥ* . . iti. (B).
[7] *mahāsukhâvaghātena* (B).
[8] Em. *mahārā(ga)naya* (B).
[9] *ma* is written on lower margin, with tick-mark.
[10] *prâmâṇâ*, with cut-mark on *ā* of the diacritic *pra*, and the letter *nya* written on lower margin without any tick-mark (A). *pramāṇānya* (B).



4-A

tha jñānābhiniviṣṭānāmāgraha khaṇḍanārthaṃ tritīya padamāha.

eḍi eu ityādi. paścācchanada[1]moḍḍiyāna karaṇādi bandhamvihāya śūnyatāpakṣakeri nairātmadharmmapāśamiti sampaṃ tadiyāliṅganaṃ kuru. re sambodhanaṃ bho mokṣaśīlāḥ. tathācāgamaḥ.

etāni tāni śikharāṇi samunnatāni satkkāyadṛṣṭi vipulācala saṃsthitāni.
nairātmabodha kuliśena bidāritātmā bhedamprayātisahajairepi[2] duḥkhaśailāḥ. .

caturtha padena yathābhūtadharmmyamāhātmya dṛṣṭa pratyayatāmāha[3]. bhaṇai ityādi. ādisiddhācārya lūyipāda evaṃ vadati. mayā lūyipādena siddhācāryeṇa dhyānavaseneti. manovijñāne biṣayendriyavalayarvāt. śrigurau caturthopadeśalabdhābhyāsena yuganaddharūpaṃ dṛṣṭāṃ. tathācāgame[4] indriyāni svapantīva manontarviśatiṣaca[5]. naṣṭa ceṣṭa ivābhāti kāyaḥ. satsukhamūrchitaḥ. . dhavanaṃ śaśiuddhālinā[6] cavanaṃ ravi śu

---

[1] *ṣaṇṭāccanda*, with cut-mark on ṣantā and the letters *paścā* written on the upper margin, in Newari script (A); *paścacchanda* (B).

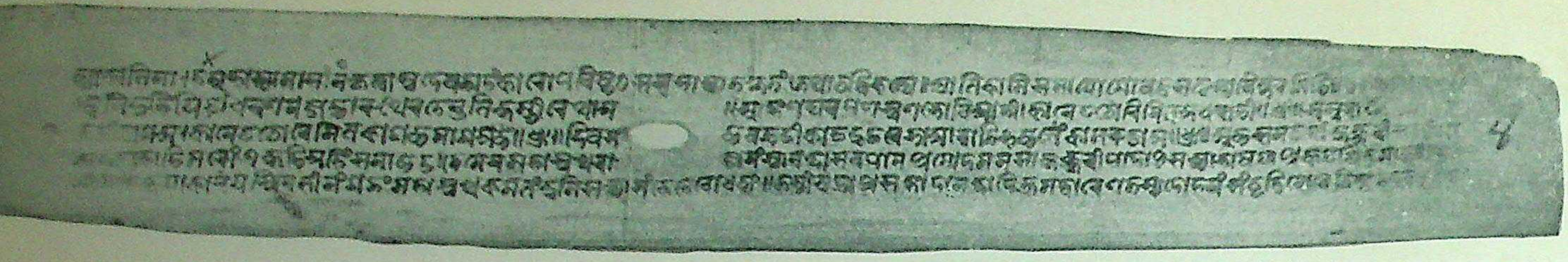
[2] *jārapi* (B).

[3] Here, following the letter *mā* there is a sign like ∽, the significance of which is not clear (A).

[4] *ga* is written on the lower margin with a tick-mark (A).

[5] The undermarked portion is over-written in Newari script (A).

[6] *śaśiuddhyalinā* (B). Sastri dropped the stop-sign.



4-B

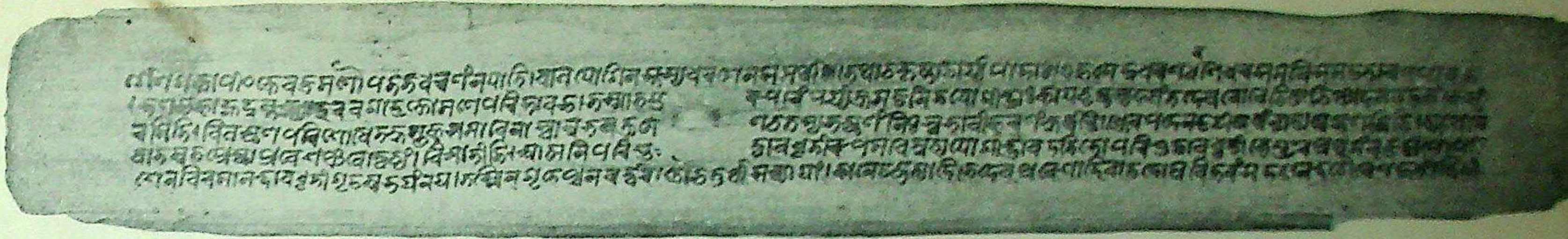
ddhyā kālinā. tadubhābhyāmāsanaṃ[1] kṛtvā svadevatāhaṃkāropaviṣṭaḥ san sākṣātkṛtaṃ. tathācadvikalpe.. ālikālisamāyogo vajrasatvasya[2] biṣṭaraṃ iti..1..

rāga gabaḍā..
duli duhi piṭā dharaṇa na jāi.
rukhera tentali kumbhire khāa[3]*..*
āṅgana gharapaṇa[4] *suna bho biāti.*
kāṇeṭa cauḍi[5] *nila adharāti..dhru..*
susurā nida gela bahuḍi jāgaa[7]
kānета core nila kā gai māgaa[8]*..dhru..*
dibasai bahuḍi kāui[9] *ḍare bhāa.*[10]
rāti bhaile[11] *kāmaru jāa*[12]*..dhru..*
aisana caryā kukkuripāẽ gāiḍa[13]*.*
koḍi majhẽ[14] *eku hiahi samāiḍa*[15]*..*

tameva mahāsukhrājānaṃ svānandāsavapānapramodamanasā kukkurīpādāḥ sandhyābhāṣayā prakaṭayitumāhaḥ dulityādi dvayākāraṃ yasmin tīnaṃ gataṃ mahāsukhakamalam[16] duli sandhyāsaṃkete bodhabyaṃ.. karmmamudrāprasaṅgādānandādi karmadvāreṇa tasya dohanaṃ saṃvṛttivodhicittaṃ tadavadhūtīmā

---

[1] A cross-mark on the upper margin over *tadu*.
[2] *vajrasattvasya* (B).
[3] *khāi* (D).
[4] *gharayaṇa* (E).
[5] *chāire* (B) *cāri* (C), *core* (D).
[6] *sasurā* (D).
[7] *jāgai* (D).
[8] *māgai* (D), *māgaai* (E).
[9] *kāḍai* (B), *kāui* (C,E), *kāuhi* (D).
[10] *bhāi* (D).
[11] *bhaile* (B,C,D,E).
[12] *jāi* (D).
[13] *gāila* (D), *gāiu* (E).
[14] *mājhe* (C,D).
[15] *sanāiḍa* (B), *samāiḍa* (C), *samāila* (D), *sanāiu* (E).
[16] Sastri used a stop-sign here.



5-A

rgeṇa gatvā pīṭhake vajramaṇâu patat dharaṇaṃ na yâti. vâlayoginastasya dharaṇe na samarthāḥ. tathāca kṛṣṇacāryapādāḥ.

chu se dudharaṇa dhara[1]ṇidhara samabisama uttāraṇa pābai.
bhaṇai kāhṇa dullabbhyā durabagāha ko maṇe paribhābai.

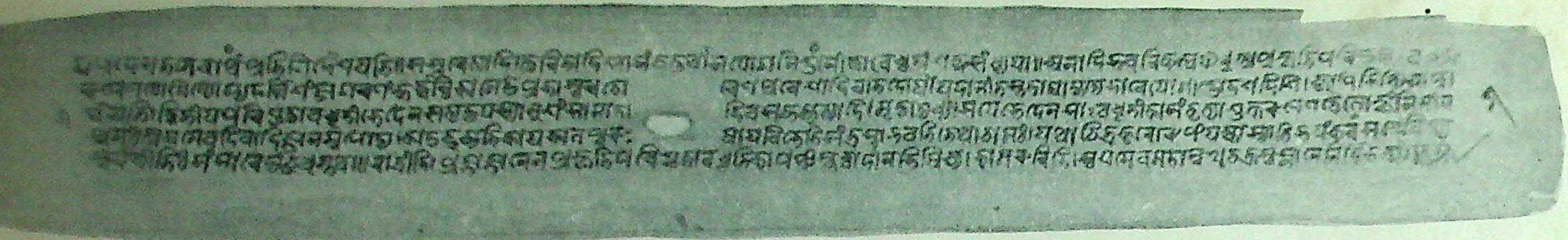
tasmāt gurupāramparyakramajanita yogīndrāḥ kāyavṛkṣasya phalaṃ tadeva bodhicittaṃ ciñcāphalavatvakram. kumbhīramiti. vilakṣaṇapariśodhita kumbhaka samādhinā svānubhavakrameṇa ca tasya bhakṣaṇaṃ niḥsvabhāvīkaraṇaṃ kurvvanti. .

dhruvapadena dṛḍhīkurvvannāha. aṅgaṇamiti[2]. byutthānavātamutprekṣā praveśañca bodhavyam. biāriti[3]. ātmani pariśuddhāvadhūtīrūpamadhimucya yogindro vadati bho[4] pariśuddhāvadhutike śṛṇu prathamaṃ vajrajāpopadeśena viramānandāvadhūtīgṛhamubhayaṃ naya. tasmin gṛhe punarardharātrau caturthī sandhyāyāṃ[5]. kāneṭa ityādi. tadeva praveśādibātadoṣavibhavaṃ sahajānanda cāureṇa hṛtaṃ.

dviti

---

[1] *ra* on the upper margin (A).
[2] *aṅganamiti* (B).
[3] Sastri dropped this stop sign.
[4] *bhoḥ* (B).
[5] Sastri dropped this stop sign.



5-B

ya padena tamevārthaṃ pratinirdeśayati.. sasuretyādi. tvaritādiśvāsaṃ caturthāna[1] yoganidrāṃ nītvā'vadhutīśavdaśaṃdhyayā.. anādibhavavikalpañca dhutvā prakṛtipariśuddhāvadhūtīrūpena yoginyopyaharnniśaṃ[2] jāgaraṇaṃ kurvvanti[3] kānettaprabhāsvaracoreṇa paveśādi bātadoṣo yadā nītastadāgrāhyādyabhāve yogīndro daśadiśi[4]. kkāpi kiñcinnā[5]prārthayati.

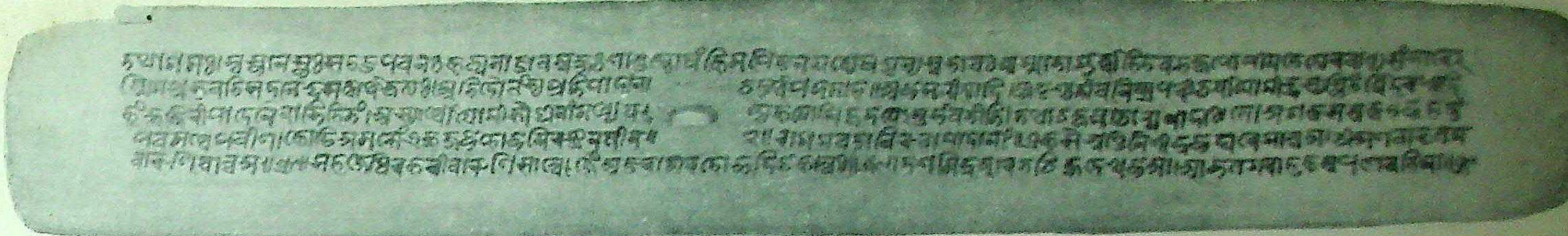
divtīya pariśuddhāvadhūtibhedena satyadvayasyānuśāṃsamāha. divasai ityādi. mṛdvādyadhyāsaye bhedena sāa'vadhūtikā saṃvṛtyā śukrarūpeṇa trâilonkaṃ[7] nirmāya[8] punaḥ svayameva divādijñānamutpādya[9]. kāui[10] iti kāyakālapuruṣāya vibheti saṃtrasthā bhavati. tathā cā(ga)maḥ.[11]

yathā citrakarorūpaṃ yakṣasyāti[12] bhayaṃkaraṃ.
samālikhya svayaṃ bhītiḥ[13] saṃsārehya budhastathā..

rātrīti. prajñājñānena prakṛti pariśuddhāvadhūtikā pañcaskandhādīnabhiṣicya. kāmaruriti. svayameva mahāsukhacakrasvasthāne nirvvikalpaṃ gacchati[14]

---

[1] *caturthānandam* (B).
[2] *yoginyo'pyaharnniśam* (B).
[3] Sastri inserted a stop here.
[4] Sastri dropped this stop sign.
[5] Em. *kiñcinna* (B).
[6] Em. *mṛdvādyadhyāsaye* (B).
[7] *tr âilokyam* (B).
[8] *nirmmāya* (B).
[9] Sastri omitted this stop.
[10] *kāḍai* (B).
[11] *cāmaḥ* (A); em. *cāgamaḥ* (B).
[12] *yakṣasyāti*, with cut-mark on *ā* diacritic of *kṣ* (A).
[13] Em. *bhītaḥ* (B).
[14] Sastri used a stop-sign here.



6-A

tathāgamaḥ.

svasthānasthaḥ sahajapavanaḥ kalpanājālamuktaḥ
śāntastoṣaṃ kimapi janayatyeṣa śūnyasvabhāvaḥ[1]
asmāt[2]. gurvvāhita vahukṛpopāya hetorvādhya
saṃsāre'smin prabhavati sadānandasarvārthakṛtyaḥ.

ati 'dâurlabhya pratipādânâ[3] caturthapadamāha. aisanityādi. kiṛṣyativa niṣprapañcacaryā yogīndrasya sthitirvviharaṇādikaṃ kukkuripādenaivābhihitaṃ. asyārtho yogī[4] koṭināṃ madhye yadyekayogihṛdaye'ntarbhavatīti. tathāca kṛṣṇācārya[5] pādāḥ.

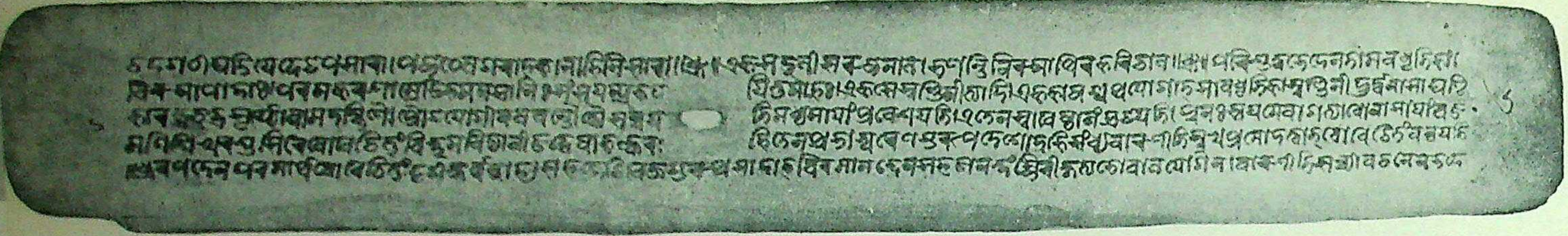
loa gabba samubbahai hau paramathe pabīṇa.
koḍia majhe eku jai hoi nirañjanalīna . . 2 . .

rāga gabaḍā(.) birubāpādānām . .

eka se suṇḍiniṇi[6] dui ghare sāndhaa[7].
ciaṇa bākālaa[8] bāruṇi bāndhaa[9] . . dhru . .
sahaje thira kari bāruṇi sāndhe[10].
je ajarāmara hoi diḍha[11] kāndhaḥ[12] . . dhru . .
daśami duārata cihṇa dekhaiā[13].
āila garāhaka apaṇe[14] bahiā . . dhru . .

---

[1] Sastri inserted a stop sign here.
[2] Sastri omitted this stop sign.
[3] Em. *pratipādanāya* (B).
[4] Em. yogi (B).
[5] The orthography is, *ra + ya* (A): The spelling should be, *ya + ya* with *ref* diacritic for ra. *kṛṣṇācāryyapādāḥ* (B).
[6] *śuṇḍini* (B,C), *ṣuṇḍiri* (D), *suṇḍiniṇi* (E).
[7] *sandhai* (D).
[8] *bākalaa* (D).
[9] *bāndhai* (D).
[10] *sāndha* (D).
[11] *diṭa* (B,E), *diḍha* (C,D).
[12] *kāndha* (B,D), *kāndhe* (C).
[13] *dekhaā* (B,D).
[14] *āpaṇe* (D).



6-B

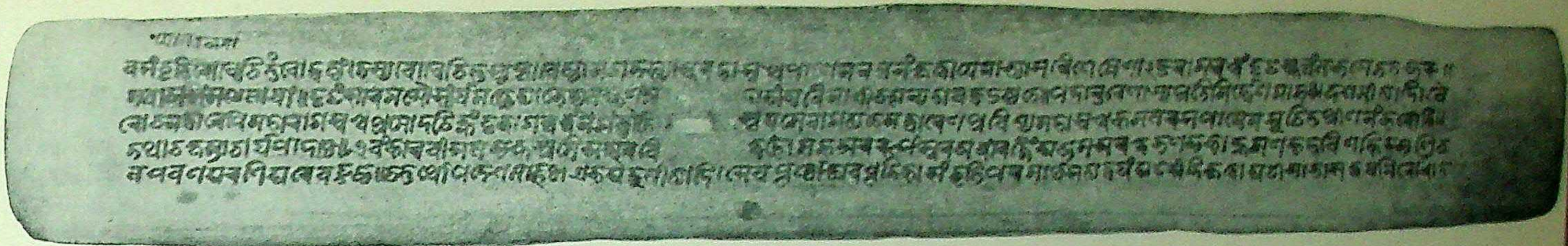
causaṭhi ghaḍiye deṭa[1] *pasārā.*
paiṭhela garāhaka nāhi nisārā. . dhru. .
eka saḍuli[2] *sarui*[3] *nāla.*
bhaṇanti biruā thira kari cāla. . dhru. .

pariśuddha bhedena tāmavadhūtikām.[4] biruāpādāḥ. paramakaruṇāmreḍitamanasā niḥsaṃsayamprakaṭayitumāhuḥ.[5] eka se suṇḍinītyādi. ekakā ṣaṭpathayogāt sāvadhūtikā suṇḍinī ūrddhanāsā ghaṇṭikārandhre candrasūryyāu vāmadakṣiṇāu prāuḍha yogī valavantāu dvāu sandhāuyati madhyamāyām praveśayati. etena svādhiṣṭhānaṃ draḍhayati. punaḥ svayamevāgatyādhonāsāyāṃ vajramaṇiśikharaśusire vodhicittaṃ vindumavidyāvījadveṣā[6]kalkarahitena prabhāsvareṇa gurupadesodabhisaṃdhya[7] vāruṇīti sukhaprumodatvāt bodhicittam vandhayati. .

dhruvapadena paramārtha boḍhicittaṃ dṛḍhīkurvvannāha.[8] sahajeti. vajraguruprasādāt viramānandena sahajānandaṃ sthirīkṛtya bho vālayogin. varuṇītisandhyāvacanena tade

---

[1] *dela* (BC), *deu* (D), *deta* (A$_1$).
[2] *sa ḍuli* (B,E), *ghaḍuli* (C,D).
[3] *sarūa* (D).
[4] Sastri dropped this stop sign.
[5] *niḥsaṃśayaṃ prakaṭayitumāhuḥ* (B).
[6] Em. *dveṣa* (B).
[7] *sandhya* (B).
[8] In all such expressions Sastri used '—' or ':—' sign, in lieu of the stop-sign used in the (A)-text.



7-A

va saṃvṛttibodhicittaṃ bodhavyaṃ. tasya bodhicittasya svâdhiṭhânagatasyākṣaratā sukhapāśena vandhanaṃ krtvā yenābhyāsaviśeṣenā jarāmaratvaṃ dṛḍhaskandhaṃ labhase tat kuru.. tathâca[1] yogaratnamâlâyâṃ..

dṛḍhaṃ sāramasâû sīrya[2]macchedyābhedyalakṣanaṃ[3]
adāhī avinâśī ca śūnyatâ vajra ucyate..

padântareṇâsya pratinirddeśamâhuḥ. daśamītyâdi. bâirocanadvārepi mahārāgasukhapramodacihnaṃ dṛṣṭvā gandharvvasattvo[4] hi svayamevāgatya tena dvāreṇa praviśya mahâsukhakamalarasapānena sucitaprīṇanaṃ karoti.. tathâca kṛṣṇacāryapâdâḥ.

evaṃkāra bīalai kusumia arabinda[5]
ho mahuararūpaṃ suraabīra jiṃghai maaranda[6].
bhaṇai kâhṇa[7] maṇa kahabi na phiṭai[8]
nicala pabaṇa gharaṇi ghare baṭṭai..

caturthopadeśamâhuḥ. eka ghaḍulītyâdi. seva[9] pūrvvoktāvadhūtikā saṃvṛtti paramārthasatyadvayaṃ ghaṭatīti kṛtvā ghaṭī abhinnadvaya nirodhāt

---

[1] *tathācāgamaye*, with cut mark on *āgamaye*; on the upper margin *yogaratnamālā* is written without any tickmark (A). Sastri rightly inserted this portion after the word *tathāca*.

[2] *sâramaiḍṛśīryya* (B).

[3] Sastri has used a stop-sign here.

[4] Originally the word was written as, *gandharvvanagaro*, then, the scribe changed it to gardharvasattvo, *with cut-mark* on *na* and *over-writing* mark on *ga* and *ro* (A).

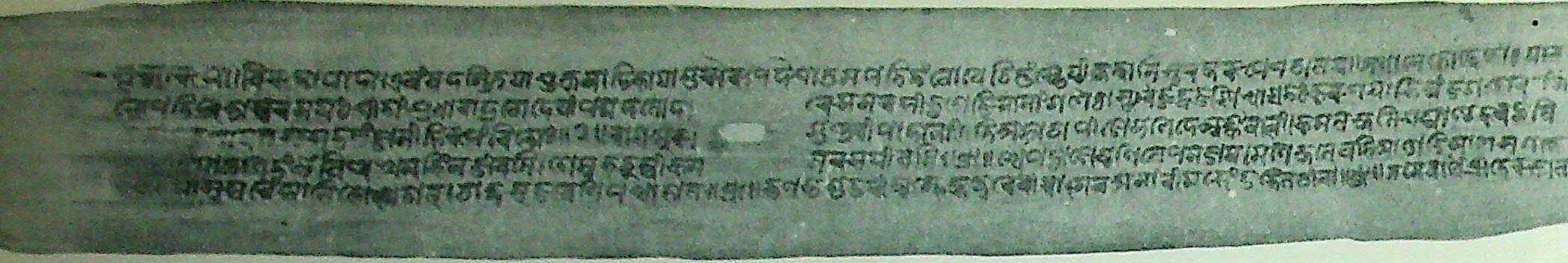
[5] Sastri inserted a stop here.

[6] Sastri inserted a stop here.

[7] *kāhṇu* (B).

[8] Sastri used a stop here.

[9] Em. *sāva* (B).



7-B

sūkṣārūpā[1], biruāpādā[2], evaṃ vadanti tayā śukranāḍikāyā[3] gurorūpadeśāttama patitaṃ bodhicittaṃ sthairyakṛtvā [4] nistaraṅgarūpeṇa cālaya.. tathā śekoddeśe..

yāvanno pa(ta)ti[5] prabhāsvaramayaḥ śītāṃśudhārādravo
devīpadmadalodare samarasībhūto jinānāṃ gaṇaiḥ.
sphūrjjadvajraśikhāgrataḥ karuṇayā bhinnaṃ jagatkāraṇaṃ.
garjjaddhikaruṇa[6] valasya sahajaṃ jānīhi rūpaṃ vibhoḥ.. 3..

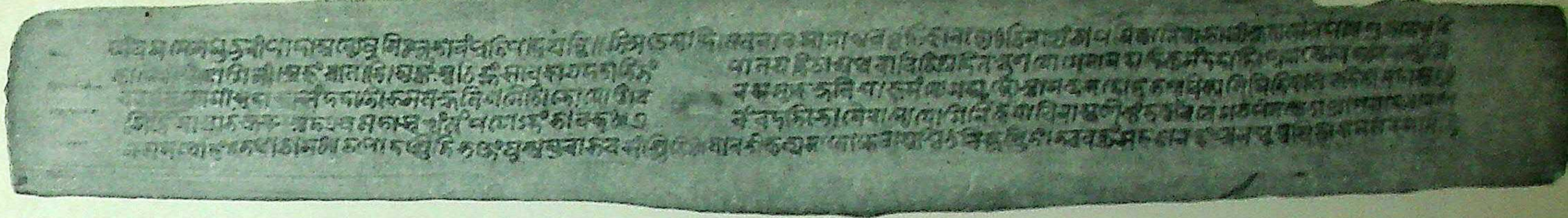
rāga aru. guṇḍarīpādānāṃ..
tiaḍḍā[7] cāpi joiṇi[8] de aṅkabāli.
kamala kuliśa ghāṇṭa[9] karahũ[10] biāli[11]..
joiṇi[12] tãi biṇu[13] khaṇahĩ na jībami.
to muha cumbi kamalarasa pibami[14].. dhru..
khepahu joiṇi[15] lepa na jāya[16].
maṇikule[17] bahiā oḍiāṇe[18] samāa [19].. dhru..
sāsu gharẽ ghāli koñcā tāl[20]
cānda suja[21] beṇi pakhā[22] hāl[23].. dhru..
bhaṇai guḍḍari[24] amhe[25] kundure dhirā[26].
naraa nāri majhẽ[27] ubhila cirā.. dhru..

tamevārthaṃ śrīheruka.ca[28]

---

[1] *sukṣmarūpā* (B).
[2] *biruāpādāḥ* (B). Sastri dropped this stop.
[3] Em. *śukranāḍikāyā* (B).
[4] *sthairyaṃ kṛtvā* (B).
[5] pati (A); *patati* (B).
[6] This portion is indistinct on the palmleaf. Sastri also has mentioned about it. So it is doubtful whether he could read it correctly, or not. In the Asiatic Society text this portion has been left as illegible. Here having no better alternative, Sastri's reading has been followed.
[7] *tiyaḍḍā* (D).
[8] *joini* (B,C,D).
[9] *ghanti* (B), *ghāṇṭe* (D,E).
[10] *karahu* (D).
[11] The word, *biāli* being indistinct, Sastri's reading has been followed.
[12] *joini* (B,C,D).
[13] *binu* (B,C).
[14] *pibami* (D)
[15] *joini* (B,C,D).
[16] *jāi* (D).
[17] *maṇimūle* (D)
[18] *oḍiāne* (B,C,D,E).

[20] In the A text the word *tāl* is written with a sign of consonantal ending, which is rather unusal.
[21] *sāja* (D).
[22] *pākhā* (D).
[23] *phāl* (B,C,D,E,).
[24] *guṇḍari* (B,C,D), *guḍari* (E).
[25] *ahme* (B,E), *āmhe* (D).
[26] *birā* (B,C,D).
[27] *mājhe* (C,D).
[28] *heruka ca* (B).



8-A

ryāvagamena[1] guḍḍarīpādā anyeṣu niḥsvabhāvaṃ pratipādayanti. . tiyaḍetyādi[2]. lalanārasanā[3] avadhūtikā nāḍyaḥ trināḍyaṃ cāpayitvā nirābhāṣīkṛtya sâiva pariśuddhāvadhūtikā nirātmayogini. aṅkavāliti. aṅkaṃ svacihnaṃ sādhakāya dadāti taṃ pālayati ca. athavā vicitrādilakṣaṇayogenānandādikramaṃ dadāti. punassâiva[4] bhāvakasyāviratābhi[5]yogādāśvāsaṃ dadāti. kamalakuliśamiti. bho yogivara samyak kuliśavja saṃyogaghṛṣṭāt ānandasandoha tayā[6] vikālimiti kālarahitām mahāmudrāṃ siddhim sākṣāt kuru. ataeva mahāsukhaṃ[7]lampaṭo'haṃ[8] bhāvakaḥ. .

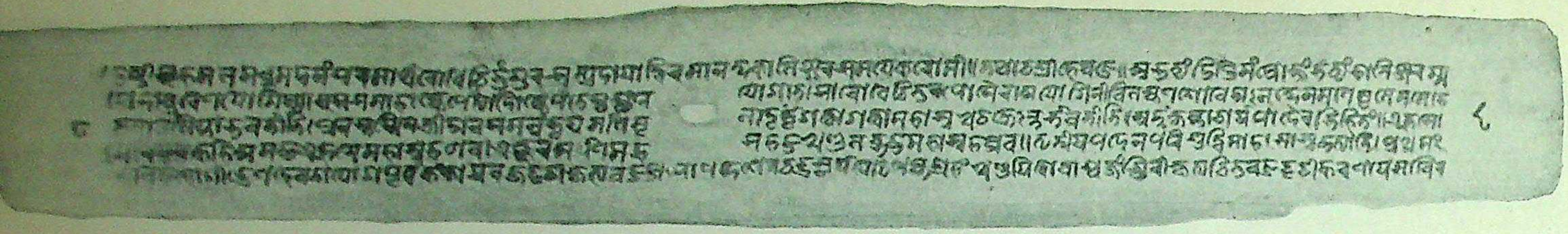
evaṃ vadati[9] bho nairātmyayogini tvayā bina kṣaṇâikaṃ durvvaravegacapalatvāt prāṇavātadhāraṇe na samarthohaṃ[10]. tathā ca(ga)maḥ[11]

utpāda sthitibhaṅgeṣu antarābhavasaṃsthitiḥ.
yāvati kalpanāloke vāyuścitta vijṛmbhitaṃ.

tava vaktraṃ sahajānandaṃ punaścumvayitvā kamalarasamiti

---

[1] *ryyāvagamena* (B).
[2] *tiyaḍetyādi* (B).
[3] *rasānā*, with cut mark on *ā* diacritic *of sā* (A).
[4] *punaḥ sâiva* (B).
[5] *viratābhi*, this portion being illegible in the A-text, Sastri's reading has been followed.
[6] Sastri used a stop-sign here.
[7] Em. *mahāsukha* (B).
[8] *lampaṭoham* (B).
[9] Sastri inserted a stop-sign here.
[10] *samartho' ham* (B).
[11] *cāmaḥ* (A), *cigamaḥ* (B).



8-B

uṣṇīṣa[1] kamalamadhumadanaṃ paramārtha vodhicittaṃ gurusampradāyādviramānanda kāliñjarasamaye karomī[2].. tathāca śrīhevajre. abhavyaṃ ḍinḍimaṃ proktaṃ bhavyaṃ kāliñjaramma[3].

padāntareṇa yoginyānusasamāha[4]. kṣepetyādi[5]. kṣepāt svasthānayogāt[6]. sā vodhicittarūpā nairātmayoginī vilakṣaṇa śodhitā'nandeṇa maṇimūlena mohamalāvaliptā bhavatīti. punastasmin krīḍārasamanubhūya maṇimūlādurddhaṃ gatvā mahāsukhacakre'ntarbhavatīti[7].. ataḥ kṛṣṇācāryapādairabhihitaṃ..

ehu so giribara kahia mai ehu se mahāsuha ṭhāba.
ekku raa'ṇi mahu sahaja khaṇḍa lavbhai mahāsuha jāba..

tritīya padena pariśuddhimāha.[8] sāsu ityādi. prathamaṃ tāvat yogīndreṇa devatā[8]yogapūrvvakaṃ kāyavajra[9] dṛḍhīkṛtya vajrajāpopadeśena candrasūryayoḥ pakṣagrahaṃ khaṇḍayitvā vāgvajraṃ sthirīkṛtya cittavajra dṛḍhīkaraṇāya sā vira..

---

[1] The reading in the A-text is doubtful. Sastri's reading has been followed.

[2] Em. *karomi* (B).

[3] Em. *kāliñjarammahat* (B).

[4] Em *śamsāmāha* (B).

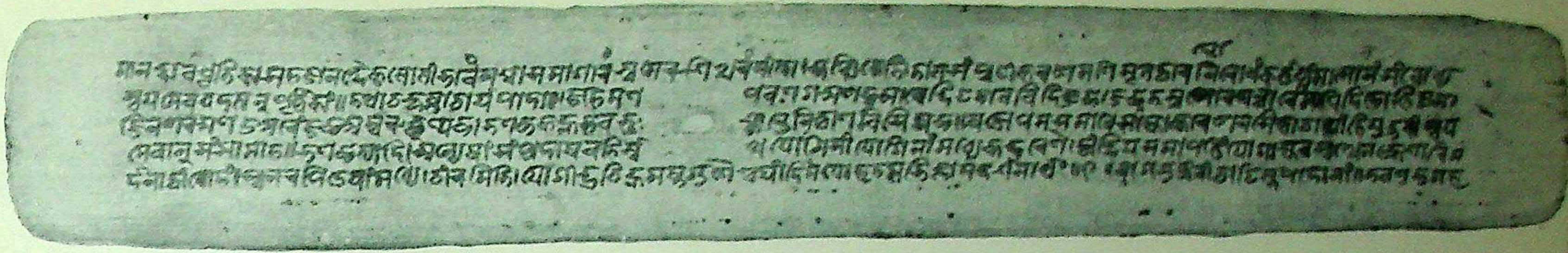
[5] *khepetyādi* (B).

[6] Sastri has dropped this stop-sign

[7] *antarbhavatīti* (B).

[8] Sastri dropped this stop.

[9] Em. *kāyavajram* (B).



9-A

mānandāvadhūtikā sahajānandai kalolībhāvaṃ na śvāsamāgāraṃ sumeruśikharaṃ nītvā. kuñciketi. tālasampuṭīkaraṇe maṇimūladvāranirodhaṃ karttavyamātmānaṃ sambodhya svayameva vadatyanupūrvvi[1]kām. tathāca kṛṣṇācārya[2]pādāḥ.

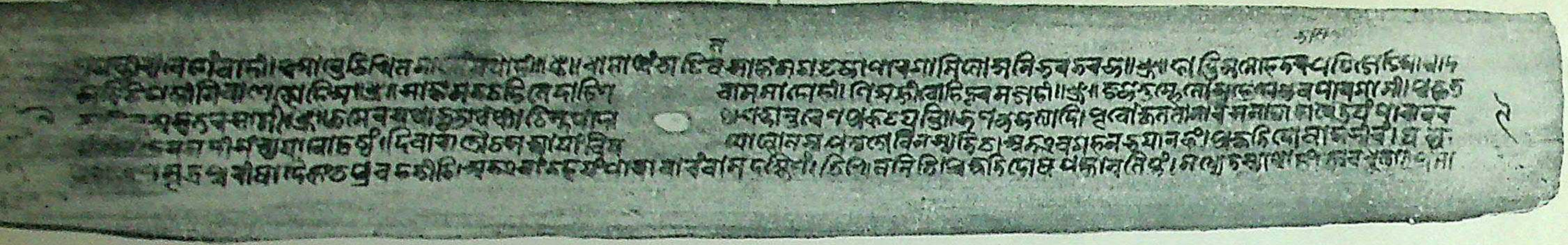
jahimaṇa pabana gaaṇa duāre diṭa[3] tāla bidijjai.
jai tasu ghora andhārẽ [4] maṇi dibaho[5] kijjai.
jiṇa[6] raaṇa uarẽ jai ambarucchuppai[7].
bhaṇai kahṇa[8] bhaba bhuñjante nibbāṇa bisissai..

vajropama samādhi sākṣātkāraṇena siddhācāryohi guḍḍarī savyamevānusaṃsāmāha..[9] bhaṇaityādi. anyeṣāṃ sampradāya bahirmukha yoginīyogināṃ madhye kundureṇa. dvīndriya samāpattiṃ[10] yogākṣarasukhena kleśārimardanādvīroham.[11] punarapi teṣāṃ maddhye. ciramiti. yogīndracihnamaṣṭaguṇaiśvaryādi mayoddhṛtamabhijñāsandarśanārthaṃ..4..

rāga gurjjarī. cāṭillapādānām..
bhabaṇai gaha

---

[1] The ī diacritic is not distinct in the A-text.
[2] *kṛṣṇācāryya* (B).
[3] *duāre diṭa* (B).
[4] *jai ta sughora* (B). *gha* is distinctly rewritten on the upper margin (A).
[5] *ba* letter is written on the upper margin with a tick-mark (A).
[6] *jinaṇa*, with cut-mark on *ṇa* (A).
[7] *chuppai* (B).
[8] *kahṇu* (B).
[9] Sastri dropped this stop sign
[10] Em. *samāpatti* (B).
[11] *kleśārimarddanādvīra'ham* (B).



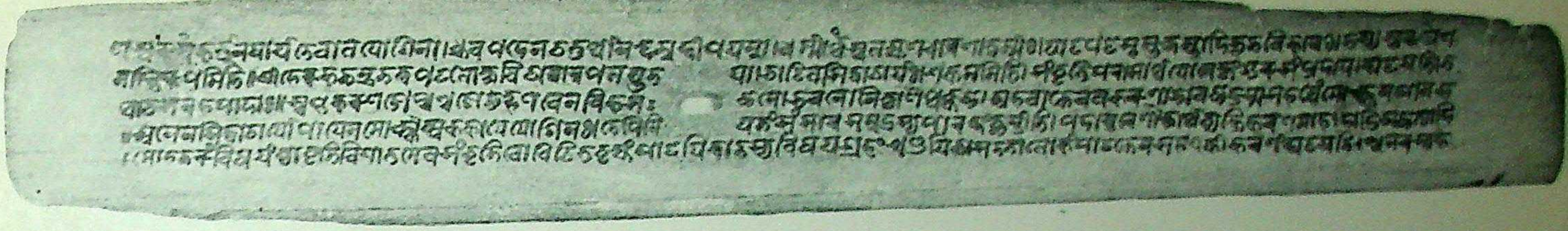
9-B

ṇa gambhīra[1] bege bāhi.
duānte cikhila mājhẽ na thāhi. .dhru. .
dhāmārthe cāṭila[2] sāṅkama gaḍhai[3].
pāragāmi loa nibhara[4] tarai. .dhru. .
phāḍḍia[5] mohataru pāṭi[6] joḍia.
ādaa[7] phiḍhi[8] tāṅgi nibāṇe kohia[9]. .dhru.
sāṅkamata caḍile dāhiṇa bāma mā hohi[10].
niaḍḍi[11] bohi dūra ma[12] jāhi[13]. . dhru. .
jai tumhe loa[14] he hoiba pāragāmi.
pucchatu[15] cāṭila anuttara sāmi. .dhru.

tameva yathābhūtārthañcāṭillapādāḥ[16]. śabdāntareṇa prakaṭayanti. .bha(ba)ṇai[17] ityādi. pūrvokta lalānā[18]rasanādyābhāsa[19] trayaṃ pārāv(ā)ra[20] gambhīratvena nadīsaṃdhyayā bodhayam. divārātrāuca sandhyāyām viṣayollolamutpadyato[21] vinasyati[22] ca. ataeva gahana[23] bhayānakaṃ. prakṛtidoṣādgabhīraṃ. saṭpathadvāreṇa[24] mūtrapurīṣādikam ca pravahatīti. ataevāṃtadvayaṃ pārāvāraṃ vāmadakṣiṇaṃ.[25] cikhilamiti.[26] prakṛtidoṣapaṅkānuliptaṃ. madhye tasyātthāham[27] avadhutyāḥ pramā. .

---

[1] gambhīrā, with cut-mark on ā diacritic. gambhira (B,C,D). gambhīrā (E).
[2] cātiba, with cut-mark on ba, and la inserted on the upper margin (A).
[3] gaṭai (E).
[4] nibhara (D).
[5] phāḍgia (D).
[6] pāṭi (A,B). pāṭī (D).
[7] adaa (C,D).
[8] The reading is doubtful (A). diḍha (C). diḍhi (D).
[9] koria (B). koḍia (D).
[10] hohi (D).
[11] niaḍi (D).
[12] mā (B,C,D).
[13] jāhi (D).
[14] tumhe-loa (E).
[15] pucchaha (D).
[16] Sastri dropped this stop-sign.
[17] bhaṇai (A). bhabaṇai (B).
[18] lalanā (B).
[19] rasanādyākāre, with a cut-mark on kāre, and the word bhāsa inserted on the upper margin (A).
[20] pārāvara (A). Em. pārāvāra (B).
[21] viṣayokallolamut padyate (B).
[22] vinaśyati (B).
[23] gahanaṃ (B).
[24] The reading of the word dvāreṇa is indistinct in the A-text. Sastri's reading is followed.
[25] Sastri omitted this stop sign.
[26] Sastri omitted stop sign.
[27] tasyāḥ thāhaṃ (B).



10-A

ṇa svarūpaṃ kartu[1] na pāryate vālayoginā.

dhruvapadena caturthānandamuddipayannā[2]. dharmmārthaṃ sulakṣaṇadhāraṇāddharmmaḥ.. ghaṭapaṭastambhakumbhādi bhūtavikāraḥ. tasya svarūpaṇa[3] nāstirūpamiti.. śrīherukatantratatvapaṭalokta vicārānupalambhatayā. cāṭilasiddhācāryaḥ. śakramamiti[4]. saṃvṛttiparāmārthayorekayaṃ[5] gurusampradāya. ghaṭayati. tathāca sarahapādāḥ..

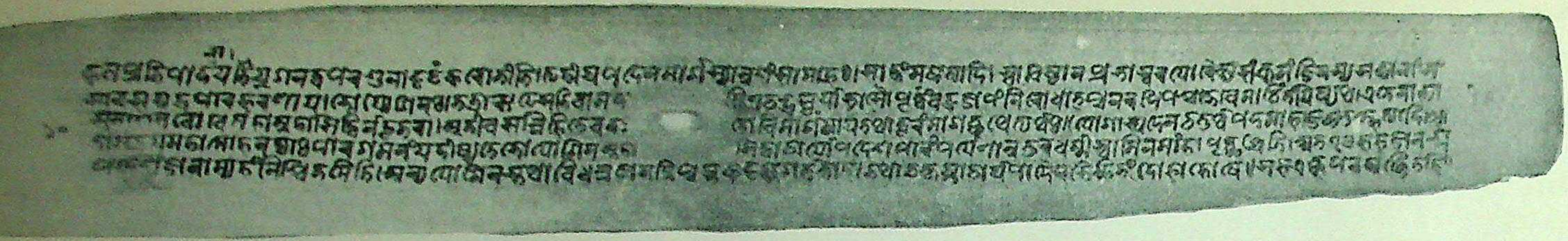
suṇṇa karuṇa jo puṇu johuṇa bena bikasai[6]
no[7] bhaba no[8] nibbāṇe thakkai.
ahabā kebala karuṇā bhābai
janma sahasrē mokkha na pābai..[9]

anena siddhācāryopāyena mokkotsukakā[10] ye yoginaḥ. tepi[11] niyataṃ saṃsārasamudrasya pāraṅgacchantīti.

padāntareṇoktārthavyaktikaraṇamāha. phaḍia ityādi. mohataruṃ visayaṃ vyāvṛtiviśāttameva[12] saṃvṛttibodhicittavṛkṣaṃ pātayitvā tasya visayagrahaṇaṃ khaṇḍayitvā satatālokaṃ pāṭakenasaha ekīkaraṇaṃ ghaṭayati. punarasya pha[13]

---

[1] *karttuṃ* (B).
[2] *uddipayannāha* (B).
[3] *svarūpeṇa* (B).
[4] Sastri dropped this stop.
[5] *paramārthayorāikyaṃ* (B).
[6] *bibasai* (B).
[7] *ṇo* (B).
[8] *ṇo* (B).
[9] Sastri used single stop after the 1st and 3rd lines, and double stop after the 2nd and 4th lines.
[10] *mokṣotsukā* (B).
[11] *te'pi* (B).
[12] Em. *vaśīt tameva* (B).
[13] This *pha* has been repeated on the next page.



10-B

phala pratipâdanâya[1] yuganaddhaparaśunâ dṛḍhaṃ karotiti.

tṛtîya padena mârgasyânuśaṃsâmâhuḥ. sâṅkama ityâdi. svâdhiṣṭhâna prabhâsvarayoraîkyasaṃkramaṃ[2] jinasya saṃghânâṃ saṃsârasamudrapârakaraṇâya. bho yoginaḥ. tatrârûḍhe sati vâmadakṣiṇa candrasûryâbhâsâûpûrvvaṃ vajrajâpaṃ nirodhât punarapi paścâtbhâva[3] mâ ciṃtayiṣyatha. etenâbhyâsavaśena bodhimahâmudrâsiddhirnadû(ra)tarâ[4]. ativa sannihiteva tato vimâ(r)gaṃ[5] mâ yatathâ dûraṃ mâ gacchathetyarthaḥ..

yogâspadena caturthapadamâha. jai tumhetyâdi. âbhâsatraya mahâmohanadyâḥ pâragamanaṃ yadiṣyate bho yoginastadâ siddhâcâryopadeśa pâraṃparyenânuttara dharmmasvâminamâṃha[6] pṛcchatheti. ataeva sahajânandapadeśaṃ[7] jânâmyahaṃ niścitamiti. anyayoginastathâvidhanna jânanti[8] pustakadṛṣṭagarvvatvât. tathâca kṛṣṇâcâryapâdaîrabhihitam dohâkose..

saha ekku paba acchitahiṃ

---

[1] pratipâdanâyati with cut-mark on final ti, and nâ written on the upper margine with a tick mark (A).

[2] prabhâsvarâikyaṃ saṃkramaṃ (B).

[3] Em. paścâtbhâvaṃ (B).

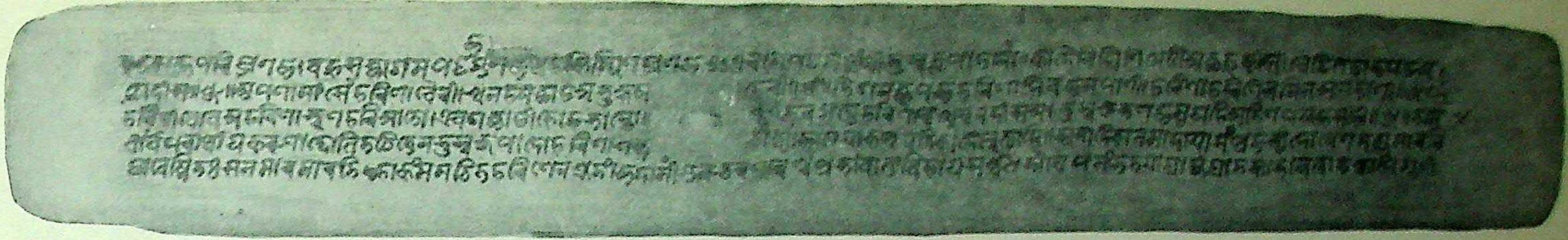
[4] dûtarâ (A). Em. dûratarâ (B).

[5] vimâgaṃ (A). vimârgaṃ (B).

[6] dharmmasvâminamâha (B).

[7] sahajânandopadeśaṃ (B).

[8] Sastri inserted a stop-sign here.



11-A

70189

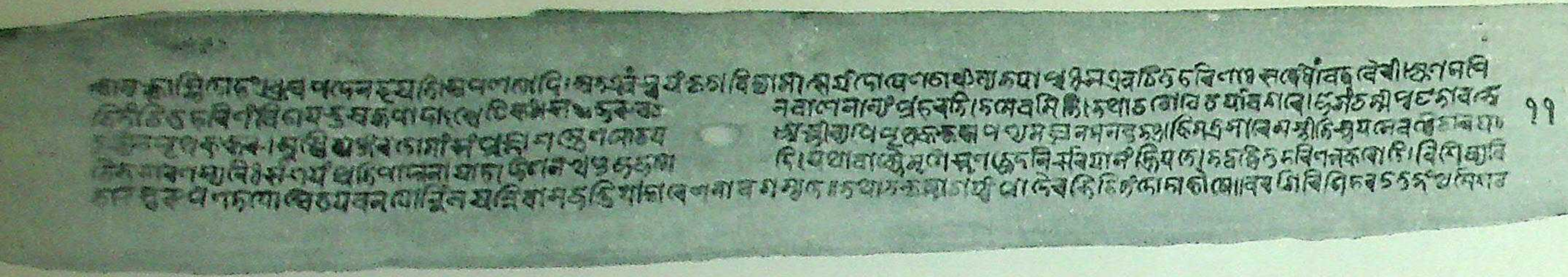
phuḍa kāhṇu parijāṇai.[1]
bahu sabbāgama paṭai[2] guṇai baṭa kimpi na jāṇai. . 5. .
rāga paṭmañjari (.) bhusukupādānām.
kāhaîri[3] ghiṇimeli[4] acchahu[5] kīsa.
beḍhila[6] ḍāka[7] paḍaa[8] cåudisa. .dhru. .
apaṇā māṃse hariṇā baîri.
khanaha na chāḍaa bhu(su)ku[9] aheri. .dhru. .
tiṇa na chupai[10] hariṇā pibai na pāṇi
hariṇā hariṇira[11] nilaa ṇa jāṇi. .dhru. .
hariṇi bolaa hariṇā[12] suṇa hariā[14] to.
e baṇa chāḍi[15] hohu bhānto. . dhru. .
taraṅgante[16] hariṇāra khura na disaa[17]
bhusuku bhaṇai māḍhā hiahi[18] ṇa[19] paisai[20]. . dhru.

294.30082
Sa 5 C

tamevārthaṃ parārthāya karuṇāndolitacittena bhusukupādo hariṇāśavda sandhyābhāṣayā kathayati[21] kāheretyādi. anādikālamādāya samprajanyadoṣeṇa mṛtyumāra viṣāveṣṭitaḥ san māramārati[22] hākaṃ mama cittahariṇena śrutaṃ. idānīṃ gurucaraṇareṇuprabhāvāttaṃ vihāya sarvva dharmmānupalambhatayā grāhya-grāhakābhāvatvāt kvāpi gṛhī. .

---

[1] *kahṇu parijāṇai* (B).
[2] *paṭa*, with *i* on the upper margin (A).
[3] *kārere* (B,C,D).
[4] *gheṇi* (C).
[5] May also be read as, *achahu*, *āchahu* (D).
[6] *beṭila* (B,E).
[7] *hāka* (A,B,C).
[8] *pa ḍai* (D).
[9] *bhukua heri* (B), *bhusuka aheri* (C), *bhusuku aheri* (D,E).
[10] *cchupai* (B,C,E) *chubai* (D).
[11] *hariṇira* (C).
[12] *na* (C).
[13] Bagchi dropped this word.
[14] *hariṇā* (C). Sahidullah dropped this word.
[15] *cchāḍi* (B,C,E).
[16] *taraṅgante* (C,E), *taraṅgatē*, (D).
[17] *disai* (C,D).
[18] *mā ḍhā hiala* (B), *māḍhahiahi* (C), *maḍhā hiahi* (D), *maṇā hiahi* (E).
[19] *naha* (E).
[20] *pavaisai* with cut-mark on *va* (A). *paisai* (C,D).
[21] Sastri inserted a stop-sign here.
[22] Em. *mārela* (B).



11-B

tvâ muktâsthitoham[1]. dhrūvapadena dr(dha)yati[2]. apaṇetyâdi. ataevam svayamkṛtâvidyāmātsaryadoṣeṇa câñcalyatayā pu(na)ḥ[3] sa eva cittahariṇāḥ [4] sarvveṣâṃ baddhavâiri. kṣaṇamapi cittam cittahariṇam vihâya bhusukupâdâ'kheṭikaḥ. sadguruvacanavâṇe nânyaṃ praharati. tamevamiti. tathâca bodhicaryâvatâre.

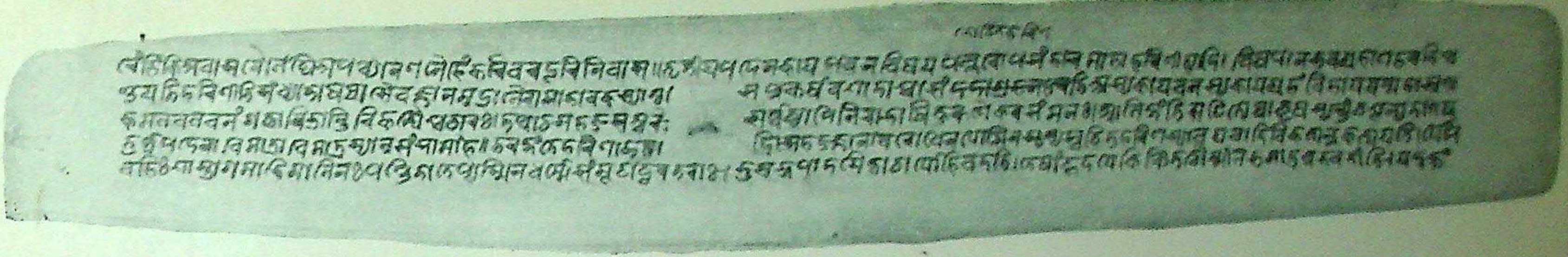
imaṃ carmmaputaṃ tâvatsvabudhâuva[5] pṛthak kuru.
asthipañjarato mâṃsaṃ prajñâśastreṇa mocaya.
asthīnyapi pṛthak kṛtvâ paśyama[6] jñânamanantataḥ.
kimatra sâremastîti[7] svayameva vicâraya..

cittamâraṇsya[8] niḥsaṃśayaṃ pratipâdanâyâha[9]. tiṇa na khaṇḍai ityâdi. yathâ bâhyâi mṛgâistṛṇacchedanirjharapânaṃ kṛyate. tadvatcittahariṇannakaroti. viśiṣya vicârasvarūpeṇa tayościttapavanayornnilayannivâsa indriya[10]dvâreṇa nâvagamyate.. tathâca kṛṣṇacârypâdâirabhihitaṃ dohâkoṣe..

varagiriśihara uttuṅga thamâi śava[11]

---

[1] *muktvâ sthito'ham* (B).
[2] *dṛyati* (A). *dṛghayati* (B).
[3] *puḥ* (A). *punaḥ* (B).
[4] Em. *cittahariṇaḥ* (B).
[5] *tâvatsvabuddhyâva* (B).
[6] *paśya* (B).
[7] Em. *sâramastîti* (B).
[8] *cittahariṇasya* (B).
[9] *dâ* with a cut-mark on *â* diacritic (A). *pratipâdanâya âha* (B).
[10] *indriyâ*, with cut mark on *â* diacritic (A).
[11] May also be read as *thamiśava* (A). *thali śava* (B).



12-A

remhiṃ kiavāsa
nâu laṃghia pañcāṇanâuhaṃ[1] karivara dūri nivāsa..

tṛtīya padena kāyapavanaviṣaya pallavopasaṃhāramāha. hariṇītyādi. viṣapānabhavagrahān harati khaṇḍayati.[2] hariṇīti saṃdhyābhāṣayā[3] saiva jñānamudrā nâirātmā bhāvakasyābhyāsa prakarṣavaśādāśvāsaṃ bho cittahariṇa[4] asyakāyavanasya kāyagrahaṃ vihāya yanmahāsukhakamala(vala)vanaṃ[5] gatvāvibhrāntivikalpâiścacāraḥ. tathāca sahajasaṃvare:

sarvvavyāpi nirābhāṣi karuṇâika rasaṃ manaḥ.
āliṅgati jhaṭityeṣā bṛṣasyantīca[6] śūnyatā..

caturtha padenādhimātrādhimātrasyānusaṃsāmāha.. taraṅgaṃte[7] hariṇā ityādi. sahajajñānāvarodhena yoginastasya svacittahariṇasyāvayavādi vikalpanna kalpayati.[8] yepi[9] vahiḥśāstrāgamābhimāninaḥ paṇḍitātepyasmin[10] dharmme saṃmūḍhā dūratarāḥ. bhusukupāda siddhācāryohi vadati. teṣāṃ hṛdaye kiñcittatvonmīlabhamātranna bhavatīti. yaduktaṃ

---

[1] *pañcānanan ḍuhaṃ* with a cut-mark on *na* (A).

[2] Sastri inserted a stop-sign here.

[3] *sandhyābhāṣayā* (B).

[4] Cut mark on the words *dadāgrahana harati,* and written on upper margin, *bho cittahariṇa* (A).

[5] *yanmahāsukhakamalavanaṃ* (B).

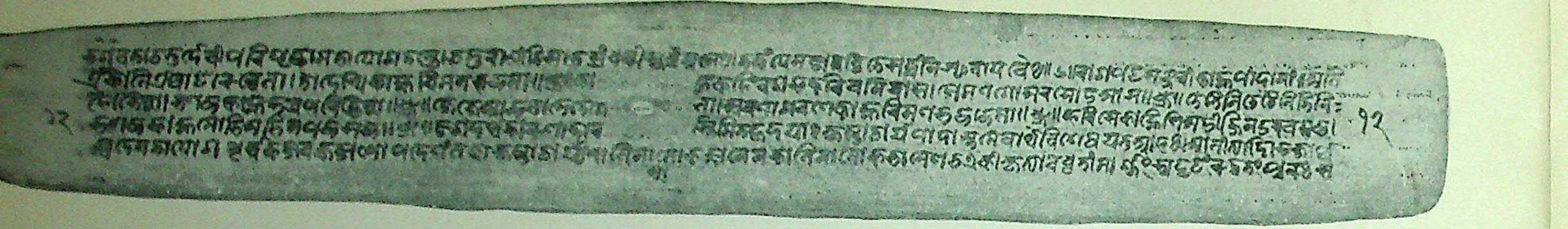
[6] *ca* may also be read as *ta* (A).

[7] *taraṃgate* (B).

[8] *vikalpaṃ na kalpayanti* (B).

[9] *ye'pi* (B).

[10] *paṇḍitāste pyasmin* (B).



12-B

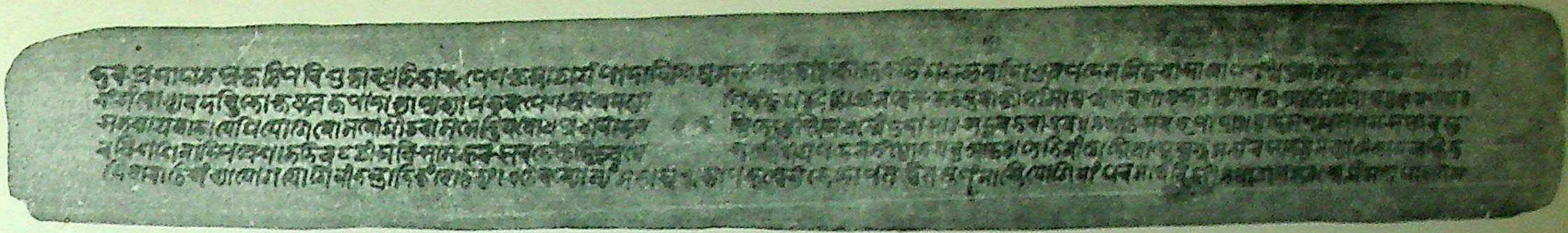
bhagavatā caturdevī paripṛcchā mahāyogatantre.

caturāśitisāhasraṃ dharmmaskandhemuneḥ[1].
tatvaṃ yena[2] jānanti te sarvva[3] nisphalāyavâ̂ḥ[4]. . 6. .
rāga paṭamañjarī (.) kāhṇapādānāṃ . .
aliẽ kāliẽ bāṭa[5]. *rundhelā.*
tā dekhi kāhṇa[6] *bimana*[7] *bhailā. .dhru* :
kāhṇa kahira[8] *gai kariba nibāsa.*
jo maṇagoara[9] *so uâsa. .dhru. .*
te tini[10] *te tini*[11] *tini*[12] *ho bhinnā.*
bhaṇai kāhṇa[13] *bhabaparicchinnā*[14]. . *dhru. .*
je je āilā te te gelā.
abaṇāgabaṇe kāhṇa[15] *bimaṇa bhai(i)lā*[16]. . *dhru. .*
heri se kāhṇi ṇiaḍi[17] *jinaura baṭṭai*[18].
bhaṇai kāhṇa[19] *mo hiahi*[20] *na*[21] *paisai. .dhru. .*

jagadartha karuṇā[22]bhārastimitahṛdayāḥ kṛṣṇācāryapādāstamevārthaṃ viśeṣayatu āhaḥ.[23] ālītyādi. uktārtha svadevatāyogapūrvvaka jā[24] vajrajāpopadeśaṃ lavdhā[25] kṛṣṇācāryeṇālinā ālokajñānena[26] kālinā lokabhāsena ca ekīkṛtyāvadhūtimārggaṃ sudṛḍhaṃ ruddhataṃ [27] punaḥ sa. .

---

[1] Here Sastri has used '+ +' signs to denote the incompleteness of the line.
[2] *yenahi* (B).
[3] *sarvve* (B).
[4] *v â̂* (B).
[5] *āliṃ kāliṃ bāṭa* (B,C,D); the stop-sign used in A-text is dropped.
[6] *kāhṇu* (B,C).
[7] *bimaṇā* (D).
[8] *kahi* (B,C,D).
[9] *mana goara* (B,C).
[10] *tini* (D).
[11] *tini* (D).
[12] *tini* (D).
[13] *kāhṇu* (B,C).
[14] *bhaba paricchinnā* (B,D,E).
[15] *kāhnu* (B,G).
[16] *bhailā* with *e* diacritic before final *i* (A), *bhailā* (B,C,D), *bhiilā* (E).
[17] *ṇiaḍī* (B,C,D), *niaḍī* (E).
[18] *basai* (E).
[19] *kāhṇu* (B,C).
[20] *mo-hiahi* (E).
[21] *ṇa* (E).
[22] *kāruṇā* with cut-mark on *ā* diacritic of *kā* (A).
[23] Em. *viśeṣyitum ahuḥ* (B).
[24] *jā* is omitted in B-text.
[25] *lavdhvā* (B).
[26] Initial *ā* written on the lower margin (A).
[27] *ruddhā taṃ* (B).



13-A

dguru prasādāt prakṛti pariśuddhāvadhūtikārūpeṇa kṛṣṇācāryapadā viśiṣṭamanaso bhūtāḥ.

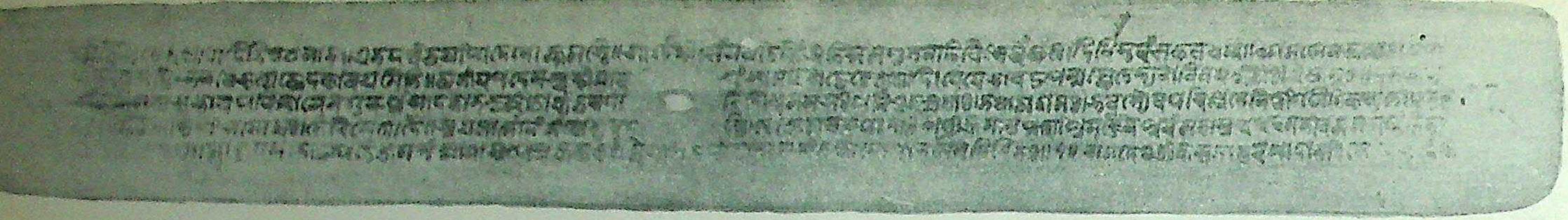
kāhṇa[1] kahi gai ityādi. dhruvapadena nijavāsāropaṇakhaṇḍnamāhuḥ. svayamevātmānaṃ saṃbodhya[2] vadanti[3] bho kṛṣṇavajrapādā[4] vyāpyavyāpakarūpeṇa sukhena vyāpitaṃ jagaditi. śrīmadherukatantrarājoktorthā[5]māmukhīkaraṇāt kutra sthāne asmābhinnivāsaḥ[6] karaṇīyaḥ sa tanmayatvāt. yepi[7] yogino manogocarā manendriyabodhapradhānā bhavanti tepyasmin[8] dharmme udāsāḥ sa dūratarā[9] eva . . tathāca sarahapādāḥ.

jahimaṇa pabaṇa na sañcarai rabi śaśi nāhi pabeśa.
tahi baṭa cia bisāma karu[10] sarahẽ kahiu baresa . .

dvitīyapadena taṃ dyotayanta āhuḥ. te tinītyādi. vāhye svarggamartya rasātalamadhyātme kāyavākcitta divārātri saṃdhyāyogaṃ yoginītantrādikaṃ bodhavyaṃ. etairanyonyaṃ mahāsukhavyāpakatvena bhedopalavdhilakṣaṇaṃ nāsti yogināṃ paramārthavidāṃ. tathācāgamaḥ. svargamartyapātālame.

---

[1] *kāhṇu* (B).
[2] *sambodhya* (B).
[3] Sastri inserted a stop-sign here.
[4] *bhoḥ kṛṣṇācāryapādāḥ* (B).
[5] *jo* written on the upper margin (A).
[6] *asmābhirnivāsaḥ* (B).
[7] *ye'pi* (B).
[8] *te'pyasmin* (B).
[9] *sudūratarā* (B).
[10] *kara* (B).



13-B

ka murttiḥ[1] bhavet kṣaṇâditi vacanât[2].. etadartha[3] caryāpâdenoktamasti.. sâtē[4] tīsē[5] naba tisīē tia maṇḍala nâhi biseṣē ityâdi vistaraṃ sakala dharmmâdhigamanena[6] kṛṣṇâcâryapâdâ[7] vadanti. bhavavikalpacchedakâ vayamiti..

tṛtīya padena svakīyānuśaṃsâmâhuḥ. je je ityâdi. ye ye bhâva[8] utpannâste te bhāvâ vilayaṇgatâḥ. eṣâmutpâdabhaṇgeṣu saṃvṛttisatyasvabhâva parijñânena guruprasâdatvât kṛṣnacâryacaraṇâ viśiṣṭa manasaḥ pariśuddhabhūtâḥ. tathâcâgamaḥ. bhavasyaivaparijñânenirvvâṇamiti kathyate[9].

caturthapadena câtmānu[9]śaṃâhuḥ. herisetyâdi.. svayamâtmânaṃ saṃbodhya vadanti. bho kṛṣṇavajrapâdâḥ pañcakramânupūrvvâ punarjinapuraṃ mahâsukhapuramativa mama sannihitaṃ varttate. tathâca nāgārjjunnapādāh[9]..

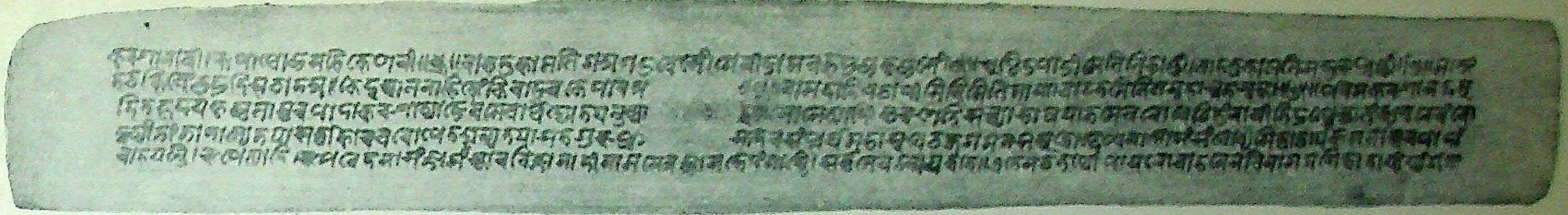
utpatti[9] krama saṃsthânâṃ[10]utpanna krama[11]kâṅkṣinâṃ.
upâyaścaiva saṃbuddhau sopânamiva nirmitaḥ..7..

râga debakri (.) kambalāmbarapâdânâṃ.

sone[11] *bharili*[12]

---

[1] This portion is indistinct (A). *Ka mūrttiḥ* (B).
[2] *Kṣaṇât. iti, vacanât* (B).
[3] *etadartham* (B).
[4] *ātē* (B).
[5] *tisē* (B).
[6] One *e* diacritic is in excess with *na* (A).
[7] This word is illegible (A). Sastri's reading has been followed here.
[8] Em. *bhāvāḥ* (B).
[9] The underdotted portions are indistinct; Sastri's reading has been followed here.
[10] *saṃsthānāṃ* (B).
[11] *sone* (D).
[12] *bharili* (B, C, E). *bharili* reading is quite distinct in the A-text.



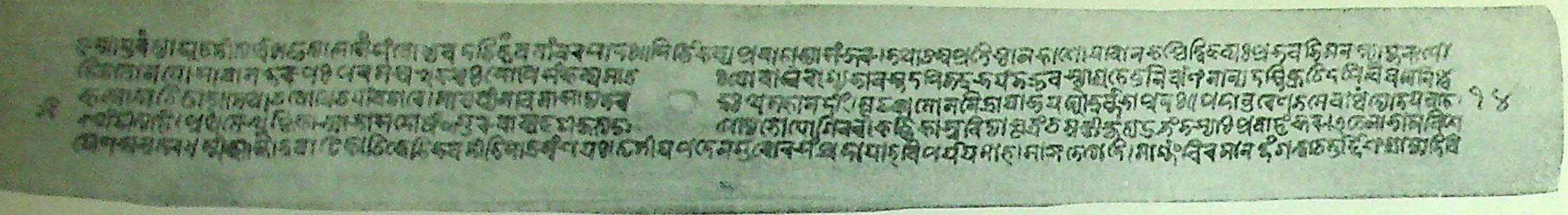
14-A

karuṇā nābi.
rupā thoi nahike[1] *ṭhabi . . dhru*
bāhatu kāmali gaaṇa ubesẽ.
geli jāma bahuḍai[2] *kaisẽ . . dhru . .*
khuṇṭi upāḍi melili kācchi[3].
bāhatu kāmali sadguru pucchi[4] *. . dhru . .*
māṅgata caḍhile[5] *caudisa cāhaa*[6].
keḍuāla nāhi ke ki bahabake pāraa[7] *. . dhru . .*
bāma dāhiṇa cāpi mili mili māgā[8].
bāṭata milila mahāsuha sugā[9] *. . dhru . .*

parama karuṇānanda mudita hṛdaya kambalāmbarapādā karuṇāvyājenamevārthaṃ dyotayanta āhuḥ. sonetyādi. karuṇeti sandhyābhāṣayā tameva vodhicittaṃ nāvīti utprekṣālaṃkāra paraṃ voddhavyaṃ taṃ tādātmya tayā sarvvākāravaropeta śūnyatayā satguruprasādaraṇaṃ (sam)pūrya[10] mahāsukhacakragamana samudroddeśenātmānaṃ sambodhya siddhācārya kambalāmbarapādā vāhayanti. rūpetyādi. rūpavedanā saṃjñā saṃskāravijñānādināmanena[11] sthānabhedaṃ nāsti. sarvvamevatanmayatvāt. etena caurthopāyano vāhanena[12] vinā mama siddhācāryasya gataṃ

---

[1] *nāhika* (B,C), *mahike* (D), *mahi ke* (E).
[2] *bahu ui* (B), *bāhuḍai* (C, D).
[3] *kācchi* (B,C), *kāchi* (D).
[4] *pucchi* (B,C.). *puchi* (D).
[5] *ḍ+h* written as a conjunct letter in the A—text, *caḍhile* (B,C), *caḍile* (D), *canthile* (E).
[6] *cāhai* (D).
[7] *pārai* (D).
[8] *māṅgē* (D).
[9] May also be read as *suṅgā* (A), *siṅgā* (B, C), *suṅgā* (D).
[10] *pūrya* (A), *sampūrya* (B).
[11] *vijñānādināṃ anena* (B).
[12] Em. *caurthopāyanodvāhanena* (B).



14-B

janmântaraṃ vyâghuṭatîtyarthaḥ. ityâtmânaṃ saṃbodhya vadati kaṃbalâmbarapâdaḥ. . nirvvikalpa pravâhâbhyâsaṃ kuru. tathâca apratiṣṭhâna (pra)kâśe[1].

yâvân kaścidvikalpaḥ prabhavati manastyâjya[2] rūpo hi tâvân
yosâ[3]vânandarupaḥ paramasukhakaraḥ sopi[4] saṃkalpamâtraḥ[5]
yo vâ vairâgyabhâvastadapi tadubhayaṃ tadbhavasyâgrahetu
nirvvâṇaṃ nânyadasti kkacidapi viṣaye nirvvikalpâtmacittât. .

tathâca bodhicaryâvatâre.

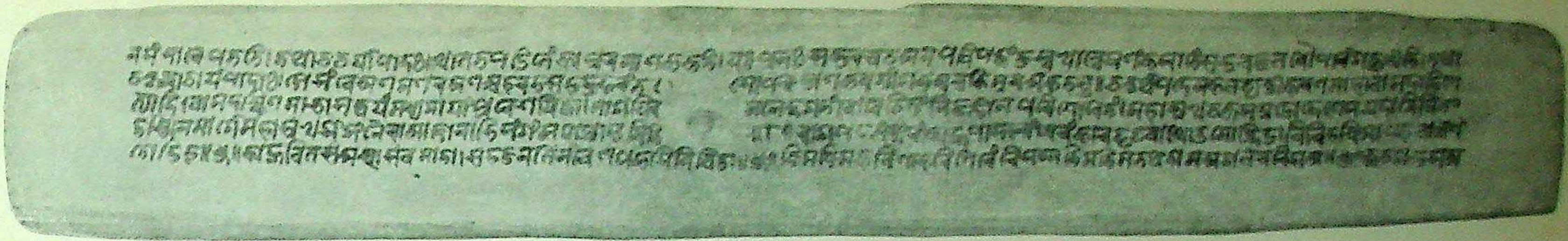
mânuṣyaṃ nâvamâsâdya tara duḥkha mahânadīṃ.
mūḍha kâlo na nidrâyâ iyannâudurllabhâ punaḥ. .

padâtareṇa tamevârthaṃ dyotayanmâha[6]. . khaṃtîyâdi. prathame khuṇṭikâ âbhâsadoṣaṃ[7] guruvâkya[8] dṛḍhîkṛtya utpâdya bho yogîvara. kacchikâsu vidyâsūtraṃca muktikṛtya drutaṃ tasyâḥ pravâhaṃ kuru. etenâbhâṣviśeṣeṇa anuttaradharmma sâkṣât vâṭikâcitvehi[9] bhavatîti mâtra saṃśayaḥ.

tṛtîyapadena gurorasaṃpradâyât viparyamâha. mâṅgatetyâdi. mârggaṃ[10] viramânandaṃ gatvâ caturddiśaṃ grâhyâdi vi

---

[1] *kâśe* (A). *prakâśe* (B).
[2] Em. *manastyâjya* (B).
[3] *yo'sâ* (B).
[4] *so'pi* (B).
[5] Sastri inserted single stop here.
[6] Sastri omitted this stop.
[7] ∼ sign in A-text. Sastri used a stop-sign
[8] Em. *guruvâkye* (B).
[9] Em. *citto'hi* (B).
[10] *mârgam* (B).



15-A

na[1] saṃsāre patati. tathâca caryāpādaḥ[2]. khâlata paḍile kâpura nâsai[3] iti. yaḥ punaḥ sadguruvacanena pavipankaja sukhânveṣaṇaṃ karoti sa bhavajaladhêḥ pâraṃ gacchatiti. tathâca kṛṣṇâcâryapâdâḥ.

jo saṃbeaṇa maṇaraaṇa aharaha sahaja pharaṃta[4]
so para jânai dharmmagai anu kimu naa kahanta..

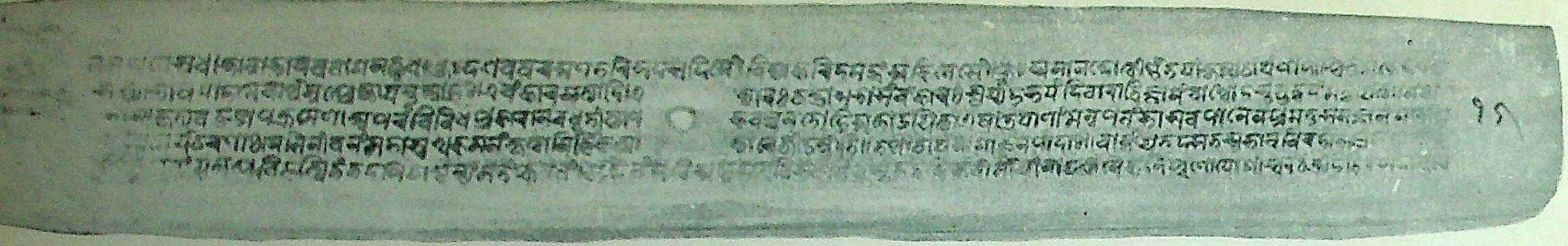
caturtha padena phalavyâktîkaraṇamâha[5]. vâmadâhiṇetyâdi. vâmadakṣiṇamâbhâsadvayaṃ madhyamâyâṃ praveśayitvâ mârgaviramânandagataṃ bodhicittaṃ nijajñânapariśodhitaṃ. mahâsukhacakrasamudroddeśena yadâ militaṃ tasmin mârge mahâsukhasaṅga nairâtmâjñânâvisaṃgaṃ mayâ prâptamiti. 8..

rāga paṭamañjari (.) kāhṇapādānām.

ebaṃkāra dṛḍha[6] bākhoḍa moḍḍiu.
bibiha biāpaka bāndhaṇa toḍiu..dhru..
kāhṇa[7] bilasaa āsaba mātā.
sahaja nalinibaṇa[8] paisi nibitā[9]..dhru..
jima jima kariṇā[10] kariṇire risaa[11].
tima tima tathatā maagala barisaa[12] ..dhru..
chaḍagai saa..

---

[1] Em. *nā* (B).
[2] *caryāpadaḥ* (B).
[3] Sastri inserted a stop-sign here.
[4] *pharanta* (B).
[5] Sastri omitted this stop-sign.
[6] *diḍha* (D). *dṛta* (E).
[7] *kahau* (B,C).
[8] *nalinibana* (B,C,D).
[9] *nibitā* (D).
[10] *harià* (D).
[11] *risai* (D).
[12] *barisai* (D).



15-B

la sahābe sadha.
bhābābhāba balāga na[1] chudha[2]. .dhru. .
daśaba'ba'(la)[3] raaṇa haria daśadisē [4]
bidyā[5] kari damankū[6] akilesē[7]. .dhru. .

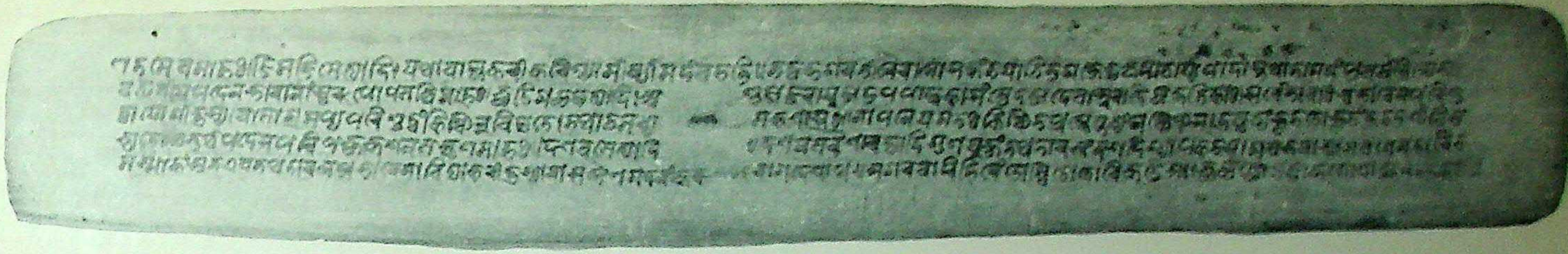
ghanānandotkīrṇṇa tayā kṛṣṇācāryapādāścittagajendra śabdaṃ[8] sandhyābhāṣayā tamevārthamutprekṣāyanta[9] āhuḥ. evaṃkāra ityādi. ekāraḥ candrā[10] sabhāsaṃ[11] vākāraḥ[12] sūryaṃ ubhayaṃ divārātrijñānaṃ bākhoḍa stambhadvayaṃ marddayitvā nirābhāsīkṛtya vajrajāpakrameṇa. aparaṃ vividha prakārānavadhūti vyāpaka vandhana[13] todia toḍayitvā eṣāṃ trayāṇāmupalambhāsava pānena pramatta[14] san jñānagajendra kṛṣṇācāryacaraṇāḥ nalinivanaṃ mahāsukhakamalaṃ kṛtvā nirvvikalpākāre[15] krīḍantīti. tathācārya nāgārjjunapādāḥ.

vajhaṃ[16] yattadasat svabhāvavirahāt jñānañca vīksya cyavat
śūnyaṃ[17] yattatparikalpitaṃ tadapi caśūnyaṃ mataṃ kevalaṃ.
ityevaṃ paribhāvya bhāvavibhāvaṃ nirvvinnatat[18]vaîkadhī-
rmāyā nāṭaka(nāṭa)nâka[19] nipuṇo yogiśvaraḥ krīḍati. .

padāntare

---

[1] Em. *na* (B).
[2] *chūdha* (D).
[3] *daśababa* (A), em. *daśabala* (B,C,D), *daśababa* (E).
[4] *dasa disī* (E).
[5] *abidyā* (C).
[6] *Karika dama* (C,D), *kari dama jā* (E).
[7] *akilesī* (E).
[8] Em. *śabda* (B).
[9] *utprekṣayanta* (B).
[10] *ekāraścandrā* (B).
[11] Em. *bhāsam* (B).
[12] *vaṃkārah* (B).
[13] Em. *vandhanaṃ* (B).
[14] *pramattaḥ* (B).
[15] *nirvvikalpākāre* (B).
[16] *vāhyaṃ* (B).
[17] The reading of the A-text is indistinct. Sastri's reading is followed here.
[18] The reading of the A-text indistinct. Sastri's reading is followed.
[19] *nâka* (A), Em. *nāṭanâka* (B).



16-A

ṇa tamevamāhuḥ . . jimajimetyādi. yathā vāhyakarī kariṇyāmirṣyāmadaṃ vahati. tadvadbhagavatī[1] nairātmāsaṅgaṃ tayā cittagajendra kṛṣṇācāryapādāstathatāmadaṃ pravarṣanti.

ataeva tṛtīya padena bhāvānāṃ svarūpopalavdhimāhuḥ. chaḍigai ityādi. aṇḍajā jarāyujā upapādukā[2] saṃsvedajā devāsurādi prakṛtikāḥ sarvebhāvāḥ svabhāvena pariśuddhā yogīndrasya. vālāgramapyapariśuddhaṃ kiñcinna vidyate. tathāca madhyamakaśāstraḥ.

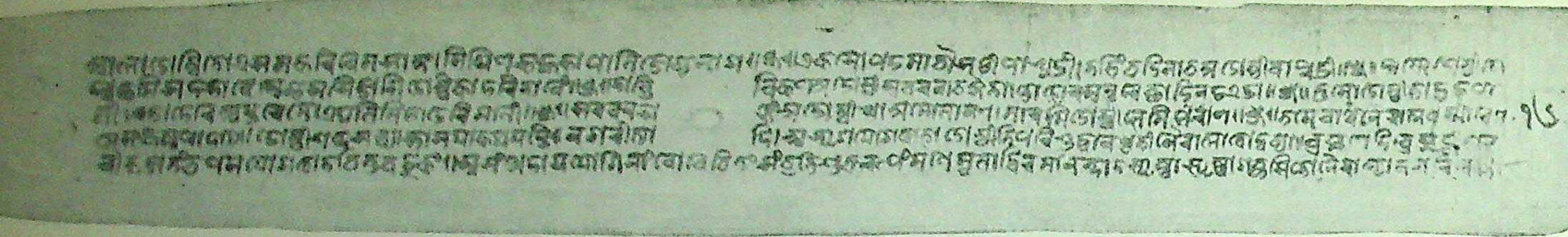
nāpaneyamataḥ kiñcit prakṣeptavyaṃ na kiñcan.
draṣṭavyaṃ bhutato bhutaṃ bhutadarśīvimucyate . .

caturthapadena paripakka kuśalalakṣaṇamāhuḥ[3] . . daśabaletyādi . . daśavalaviśāradyādi guṇayuktaṃ tathatāratnaṃ daśadigvyāpaka tayā anubhavābhyāsavalena hāritamasmākaṃ[4] ataeva tathātaratnaprabhāvenāvidyākarīndrasyānāsaṅgeṇa[5] madanaṃ kuru . . 9 .

rāga deśākhā . .
nagara bāhirire[6] ḍombi tohori kuḍiā.
chai[7] choi jāi so[8] bāmha[9] nāḍiā . .dhru . .

---

[1] In the orthography of the letters *dca* and *dbha*, in the A-text, the use of conjunct consonants may be noted.
[2] Em. *upapādukāḥ* (B).
[3] Sastri did not use this stop-sign.
[4] Sastri used a stop-sign here.
[5] Em. *saṅgena* (B).
[6] *bāhire re* (C).
[7] *chai* (C,D).
[8] *jāhi so* (C), *jāi* (D).
[9] *bamhaṇa* (C), *bamhaṇa* (D).

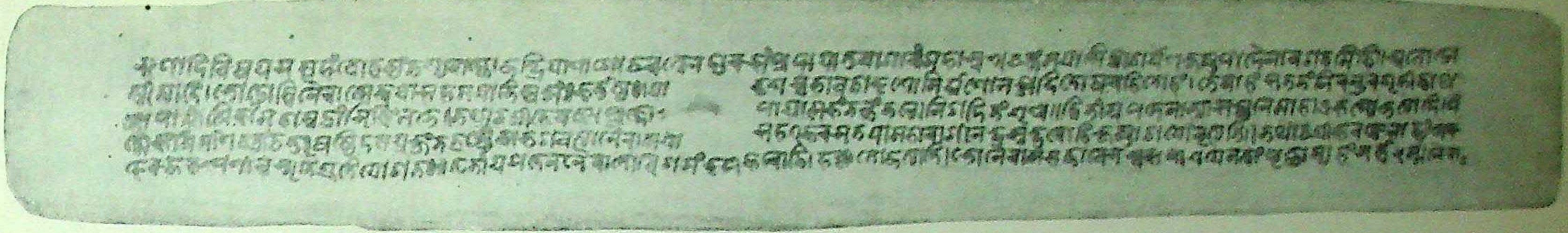


16-B

ālo ḍombi toe sama karibe[1] ma[2] sāṅga.
nighiṇa kāhṇa kāpāli joi lāga[3]..dhru..
eka so padamā[4] cāusaṭhṭhi[5] pākhuḍi.
tahi caḍi nācaa ḍombi bāpuḍī..dhru..
kālo[6] ḍombi[7] to puchami sadbhābe[8].
aisasi[9] jāsi ḍombi kāhari[10] nābē..dhru
tānti bikaṇaa[11] ḍombi[12] abaranā[13] caṅgetā[14].
tohora antare chāḍi naḍaeḍā[15]
tu lo ḍombi hāū[16] kapāli.
tohora antare moe ghalili[17] hāḍeri[18] māli..dhru..
sarabara bhāñjia[19] ḍombi khaā molāṇa[20].
mārami ḍombi[21] lemi parāṇa..dhru.

tamevârthaṃ nairâtmadharmmâdhigamena kṛṣṇapâdâḥ.. ḍombīśavda sandhyâbhâsayâ kathayanti. nagarītyâdi. aspṛśayogatvāt. ḍombīti pariśuddhāvadhūti nairâtmâ boddhavyâ.. brammaṇeti brammahūṃkâravījajâtaṃ capala yogatvât cittavaṭukaṃ.. asaṃpradâya yogināṃ bodhicittaṃ saṃvṛttiśukrarūpaṃ maṇimūlâdviramânandât spṛṣṭvâ gacchasi bho nairâtmyâ[22] nagariketi.[23].

[1] *karibo* (C,D).
[2] *mai* (D).
[3] *lāṅgo* (C), *lāṅga* (D,E).
[4] *padumā* (C).
[5] *causaṭhi* (C), *causaṭṭhi* (D), *causaṭṭi* (E).
[6] *ālo* (E).
[7] *ḍombi* (B).
[8] *sadabbhābe* (B,C,D,E).
[9] *āisasi* (C,D).
[10] *kāheri* (D).
[11] *bikaṇaha* (D).
[12] *ḍombi* (D).
[13] *abara nā* (C,E), *abara mo* (D).
[14] *cāṅgatā* (B), *cāṃgeḍā* (C) *cāṅgiḍā* (D), *caṅgatā* (E).
[15] *naḍopeḍā* (B), *naḍa peḍā* (C), *naḍā-peḍā* (D), *naḍaettā* (E).
[16] *hāū* (C,E), *haū* (D).
[17] *gheṇili* (C).
[18] *hâḍera* (B).
[19] *bhāñjia* (C,D).
[20] *molânaṇa* with cut-cark on *na* (A).
[21] *ḍombi* (D).
[22] *nairâtmâ* (B). Sastri inserted a stop-sign here.
[23] Sastri did not use this stop.



17-A

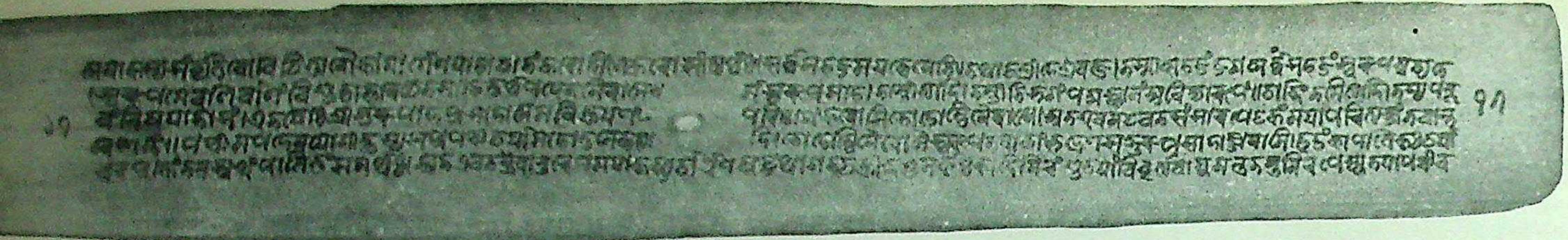
rūpādi viṣayasamūham boddhabyaṃ tasya vāhye. indriāṇā[1] gocaratvena gurusampradāyāttavāgāram mahāsukhacakraṃ mayā siddhācāryeṇa kṛṣṇapadāṇāvagatamiti[2].. alo ḍombītyādi. bho ḍombi nâirātme tvayāsaha mayābhisvaṅgaḥ karttavyaḥ. yādṛśa svabhāva tādṛśonirghaṇo [4] lajjādi doṣarahitoham. tenāham satataṃ nirantara[5] gṛhitvā prajñopāyātmikāṃ mahāmudrāṃ siddhiṃ labhe.. tathāca śrīhevajre. prajñopāyātmakaṃ tantraṃ tanme nigaditam śṛṇu..

dvitīya padenābhyāsasthānamāha. eka so ityādi. padmâikaṃ nirmāṇacakram catuḥṣaṣṭhidalayuktaṃ tatrasthitvā bhagavatyā nâirātmayāsaha eka rasa tayā mahārāgānanda sundarohi kṛṣṇācāryo nṛtyati.. tathāca śrīhevajre nāṭyaṃ kuru herukārupenānusmṛtiśrutiyogataḥ.

tṛtīyapadena nâirātmādhigamaṃ dṛḍhīkaroti[6]. hañcu lo ityādi. bho nâirātme sadbhāvena svarūpālayena tvāṃ pṛcchāmyahaṃ sarvvadharmmanaira

---

[1] Em. *indiriyānāṃ* (B).
[2] *kṛṣṇapādenāvagatamiti* (B).
[3] *stadṛṣo* (B).
[4] *nirghṛṇo* (B).
[5] *nirantaraṃ* (B).
[6] Sastri did not use this stop-sign.



17-B

tmayâ kasya saṃvṛttibodhicittâ[1]nâûkâmârgeṇa yâtâyâtaṃ karomi[2]. na karosī[3]tyarthaḥ. sarvvasahajamayatveneti..tathâca śrīhevajre[4].

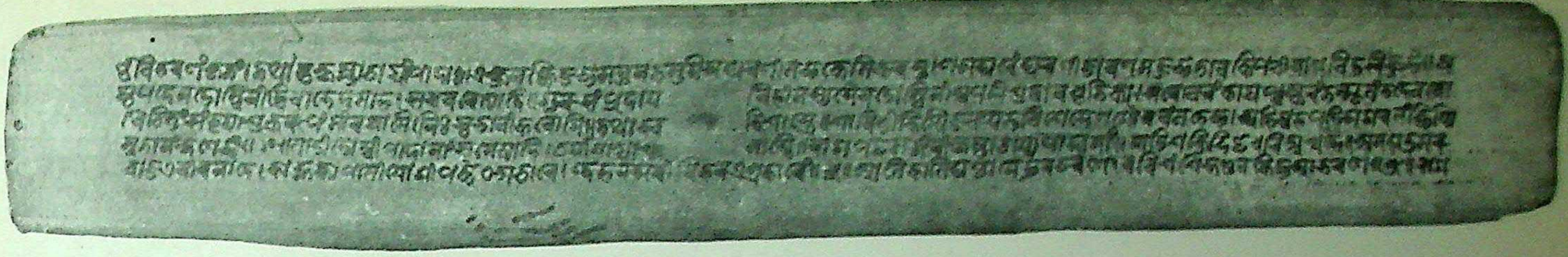
> tasmâtsahajaṃ jagatsarvvaṃ sahajaṃ svarūpamucyate.
> svarūpameva ṇirvâṇaṃ viśuddhâkâra cetasâ.

caturthapadena naîrâtmadharma svarūpamâha. tântītyâdi. tantiti bhagaṃ padmasthânaṃ avidyârūpaṃ..câṅgitamityâdi. tasyapallavaṃ viṣayâbhâsaṃ. etayoḥ śrīgurupâdaprasâdât ṃama[5] vikrayaṇaṃ parityâgaṃ karosi[6] bho ḍombi, naîrâtme. ataeva naṭavat saṃsârapeṭakaṃ mayâ parityâktaṃ tavântareṇeti..

pañcamapadena yogīndrasya saprapañca caryâmâha tule ityâdi[7]. bho ḍombi ṅaîrâtme svarūpatayâ tvâṃ bhadreṇa sadguruprasâdâjjânâmi[8]. hâu kâpâlikaḥ[9] caryâdharaśca. kaṃ tava sukhaṃ pâlituṃ samarthaḥ. ataeva tavântareṇa[10] mayâ kṛṣṇâcâryeṇa ṣaṭtathâgata[11]cakrī kuṇḍala kaṇṭhikâdi niraṃ śucaryâṃ vidhṛtya vâhyamantratantra nirapekṣa tayâ pañca va

---

[1] *citta* (B).
[2] *karoṣi* (B).
[3] *karoṣi* (B).
[4] *śrī heśravajre*, with a cut-mark on *śra*.
[5] Em. *prasādānmama* (B).
[6] Em. *karoṣi* (B).
[7] *tuletyādi* (B).
[8] *prasādāt jānāmi* (B).
[9] Sastri inserted a stop-sign here.
[10] Following the initial *ta*, a conjunct *nta* is written, with a cut-mark on it.
[11] With a compound orthography of *ṭ+t*.



18-A

rṇṇa viharaṇam kṛtaṃ. tathâcâ kṛṣṇâcâryapâdâḥ.

ekku na kkijai manta na tanta
nia gharaṇī lai keli karanta.
ṇaa ghare gharaṇī jâba ṇa majjai
tâba ki pañca bâṇṇa bihārijjaī[1] . .

ṣaṣṭha padena ḍombiṇī dvidhâbhedamâha. saravaretyâdi . . gurusampradâya vihinasya saiva ḍomvinī apariśuddhâvadhūtikâ. sarovaram kâyapuṣkaram tanmūlaṃ tadeva bodhicittaṃ saṃvṛtyâ śukrarūpaṃ mârayâmi. niḥsvabhâvī karomi. tathâca vahiśâstre . .

śâ vittī kimpi jalaṃ yatta[2] viśeseṇa[3] gûravaṃ lahei.
ahimuha paḍia garalaṃ chippi mutânaṃ kuṇei . . 10 . .

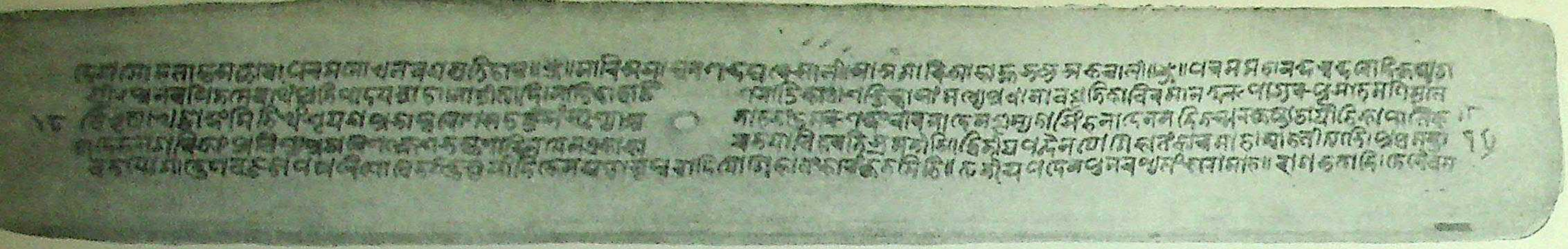
nâḍi ḍombīpâdânâṃ sunetyâdi caryâyâvyâkhyânâsti . .

rāga paṭṭamañjari (.)kṛṣṇâcâryapâdânâṃ . .

nāḍi śakti diḍha[4] dharia[5]khaṭṭe[6].
anhahā ḍamaru bājae[7] biranāde.
kāhṇa kāpālī[8] yogī[9] paiṭha acāre[10]
dehanaari[11] biharae[12] ekā(kā)rẽ[13] . . dhru . .
āli kāli[14] ghaṇṭā[15] neura caraṇe.
rabi śaśi[16] kuṇḍala kiu[17] ābharaṇe . . dhru . .
rāga

---

[1] *rijjai* (B).
[2] *yattu* (B).
[3] *viśeṣena* (B).
[4] *diṭa* (E).
[5] *dhariā* (D).
[6] *khāṭe* (C,D), *khade* (E).
[7] *bājai* (C,D).
[8] *kapāli* (C).
[9] *joi* (D).
[10] *pacāre* (D), *paiṭhaa cāre* (E).
[11] *deha naari* (C,D), *deha-naari* (E).
[12] *biharai* (C,D).
[13] *ekarẽ* (A), *ehikārī* (C).
[14] *āli-kāli* (E).
[15] *ghaṇḍā* (E).
[16] *śaśi* (B,C, D,E).
[17] *kiu* (C,D,E).



18-B

deśa[1] *moha lâia*[2] *chāra . .*
parama mokha laba e[3] *mutti hāra*[4]*. . dhru . .*
māria sāsu[5] *naṇanda*[6] *ghare sāli*[7]*.*
māa māriā kāhṇa bhaia[8] *kabâli . . dhru . .*

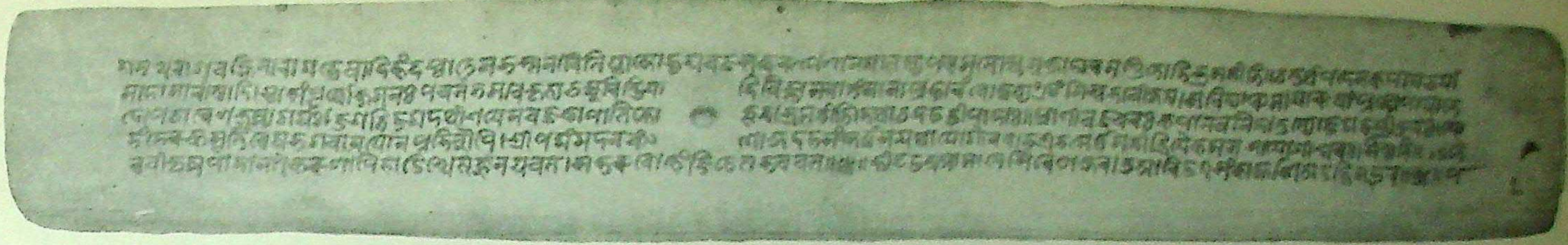
parama mahânandasundaro hi kṛṣṇâcârya[9]. punarapi tamevârthaṃ pratipâdayannâha . . nâḍikā dvātriṃśa nāḍikāḥ[10]. śaktistâsâṃ madhye pradhânāvadhūtikā[11] viramânandarūpâ guruprasât[12] maṇimūle vidhṛtya. khaṭvâṅgamiti khaṃ śū(n)yatā[13] prabhâsvaroṇa[14] sahajaṃ saṃspṛśya. anāhataṃ ḍamaruśavdaṃ vīranâdena śūnyatâ siṃhanâdena naditassan[15] kṛṣṇacāryo hi kāpâlikaḥ. dehanagarikāḥ praviśya pracāreṇa kleśabhakṣaṇâdinayena ekâkāra tayâ viharati bhramatīti.

dvitīyapadena[16] yogikâlaṃkâramâha. âlīyâdi[17]. prathamantâvat. yogīndreṇa vajrajâpa pariśodhita candrasūryâdikena ghaṇṭânupurâdiyogikâlaṃkâraṃ kṛtamiti . .

tṛtīyapadena punarapyalaṃkâramâha[18]. râga ityâdi. tenaîva ma

---

[1] *desa* (C).
[2] *laiā* (D).
[3] *labae* (B.C.D). *labhai* (D).
[4] *muktikāra* (D).
[5] *śāsu* (B).
[6] *nananda* (D).
[7] *śāli* (B.C).
[8] *bhaila* (C.E).
[9] Em. *kṛṣṇācāryaḥ* (B). Sastri dropped this stop-sign.
[10] Sastri dropped this stop-sign.
[11] *avadhūtikā* (B).
[12] Em. *prasādāt* (B).
[13] *śuyatā* (A), Em. *śūnyatā* (B).
[14] Em. *prabhāsvareṇa* (B).
[15] *naditaḥ san* (B).
[16] The diacritic *e*, with *d*, has been written both in Bengali ে and Nagi ॆ signs (A).
[17] *āhalīyādi*, with a cut-mark on *ha* (A).
[18] *punarapyalaṃkārāmāha*, with a cut-mark on the *ā* diacritic of *rā* (A).



19-A

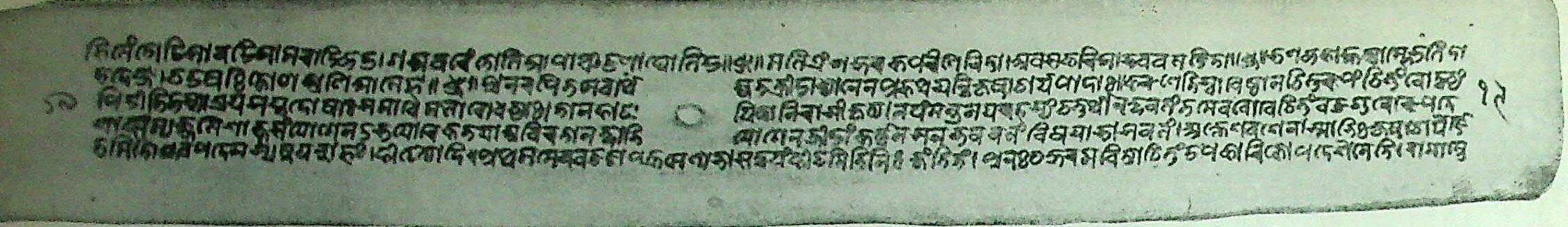
hā sukharāgavahninā rāgadveṣādikaṃ dagdhā tena bhasmanā viliptāṅgo bhūya vajrasatvarūpeṇānanamālakṣya[1] parama mokṣamuktāhāramaṇḍito hi bhramatīti. .

caturthapadena kapālacaryāmāha. marityādi. svāśaṃ[2] pūrvvoktamanaḥ pavanaṃ tamadhikṛtya cakṣurindriyādi vijñānavātam nānā prakāraṃ bodhavyaṃ, taṃ nisvabhāvīkṛtya. avidyāñca māyārūpaṃ, prajñopāyābhedopacāreṇa kṛṣṇācāryaḥ. jagati jagadarthāśayena vajrakāpāliko bhūtvā bhramatīti. tathāca dadātipādāḥ.

praṇīvajradharaḥ kapālavanitātulyo jagatstrījanaḥ.
sohaṃ herukamūrttireṣa bhagavāna yo na pratinnopi.
śrīpadmaṃ madanañca gokudahanaṃ[3] kurvvan yathā gauravāt
etat sarvvamatīndriaikamanasā yogīśvaraḥ[4]. sidhyati. .1[5]
bhairabī (.) kṛṣṇapādānām.
karuṇā pihāḍi[6] khelahū nayabala.
sadguru bohe[7] jitela bhababala. .dhru.
phiṭau[8] duā mādesire[9] ṭhākura.
uāri uesā[10] kāhṇa[11] ṇiaḍa jinaura. .dhru
pa

---

[1] Em. *vajrasatva rūpeṇānanamālakṣya* (B).
[2] Em. *śvāsaṃ* (A).
[3] Sastri read *nokudahanam*, and put a question-mark here.
[4] Sastri omitted this stop-sign.
[5] Obviously, the number should be 11.
[6] *piḍhihi* (D).
[7] *sadguru bohī* (B), *sadgurubohī* (C).
[8] *phiṭṭu* (D), *biṭau* (E).
[9] *mādesi re* (C), *ādesi re* (D), *mā desi re* (E).
[10] *uesī* (C,D).
[11] *kāhṇa* (B).



19-B

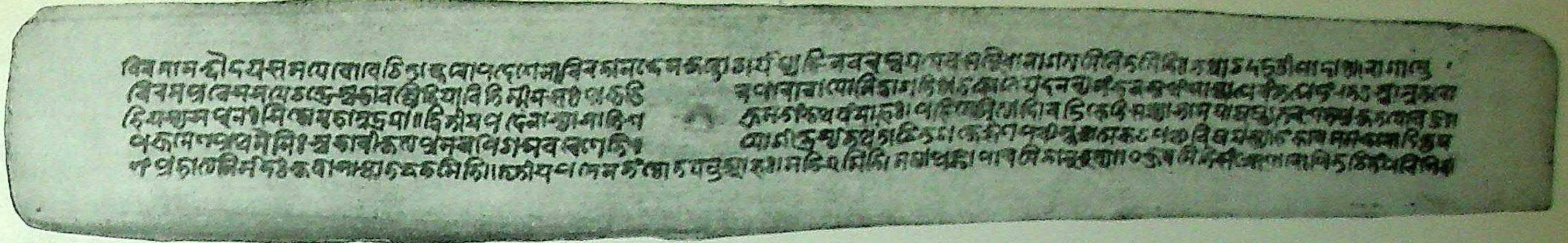
hilẽ toḍiā baḍiā marāḍiiu[1].
gaabarẽ teliā[2] *pāñcajaṇā gholiu*[3]*. .dhru. .*
maliẽ[4] *thākuraka pariṇibittā*[5].
abasa[6] *kariā bhababala*[7] *jitā*[8]*. .dhru. .*
bhaṇai kāhṇa[9] *āmhe*[10] *bhali dāha*[11] *dehū.*
cauṣaṭhṭhi[12] *koṭhā guṇiā*[13] *lehū. .dhru. .*

punarapi tamevārthaṃ dyutakrīḍādhyānena prakathayanti kṛṣṇācāryapādāḥ[14]. . karuṇeti[15] svādhiṣṭhānacittarūpaṃ cittaṃ bodhavyaṃ(.)[16] piḍīti[17] tasyāśraya saptadoṣāḥ samādhimalā bodhavyāḥ. tān phāṭayitvā nirāsīkṛtya[17]. nayaṃ mantranayarahasyaṃ caturthānandavalaṃ tameva bodhicittaṃ vajragurorupadeśāt samyakkaulisābja[18] saṃyogena ubhayorekatayā aviratānandābhiyogena krīdāṃ kurvvan san bhavavalaṃ viṣayābhāsavalaṃ[19], akleśavaśenāsmābhiḥ kṛṣṇācāryairjitamiti.

dhruvapadena spaṣṭayannāhuḥ[20] phiṭetyādi. . prathamameva vajrajāpakrameṇābhāsadvayaṃ phiṭamiti niḥkṛmtitaṃ. punaḥ ṭhakuramavidyācittaṃ upakārikopadeśeneti. rāgānte

---

[1] *marāḍiu* (B,E). *marāḍiu* (C,D).
[2] *toḍiā* (C).
[3] *ghāliu* (C).
[4] *maliā* (B,C,D,E).
[5] *parinibitā* (C). *parinebittā* (E).
[6] *abāsa* (B,C).
[7] *bhaba-bala* (D).
[8] *pittā* (D).
[9] *kāhṇa* (B,E).
[10] *amhe* (C).
[11] *bhāla dāna* (C).
[12] *cauṣaṭṭhi* (C,D).
[13] *guṇiyā* (B,C).
[14] Sastri omitted this stop-sign.
[15] Sastri inserted a stop-sign here.
[16] Sastri inserted a stop-sign here.
[17] Em. *pihaḍiti* (B). Sastri used a stop-sign here.
[18] The underlined letters are written in the A-text as conjunct letters. Sastri disjoined them in Bengali transcription.
[19] Sastri omitted this stop-sign.
[20] Sastri omitted this stop-sign.



20-A

viramânandodaya samaye bodicittakṣaropadeśenâviratânandena kṛṣṇâcāryasya jinavara[1] svayameva sannidhânâgatya[2] militamiti . tathâca daḍatipâdâḥ.

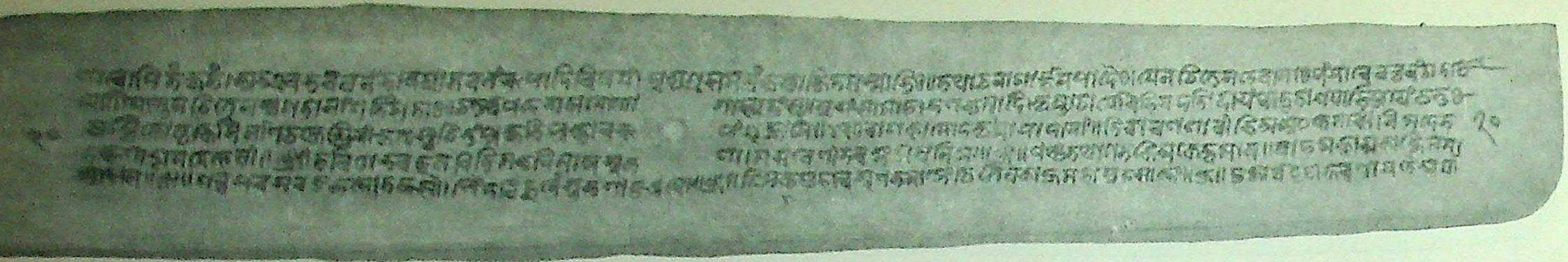
rāgânte viramapraveśa sa(ma)ye[3] candre svabhâvasthiti[4]
yâ vitirmmanasaḥ[5] pravṛttirapârā[6] vâyonniddhâ[7] gatiḥ.
tatkâle[8] yadananyasaṃbhavasukhaṃ sâkṣâtparaṃ[9] tatpadaṃ.[9]
tatra svânubhavohi yasya sa punaḥ siddho mahâmudrayâ . .

dvitîyapadenâbhyâsâtiśa(ya)[10] kramatâṃ kathayaṃmâhuḥ[11]. pahilemityâdi. vaḍiketi sandhyâbhâsayâ ṣaṣṭhyuttaraśata prakṛtayo vajrajâpakramena prathame niḥsvabhâvîkṛtya punarapi gaavareṇeti. yogîndrasya tathatâcittagajendreṇa pañcaskandhâtmaka ca[12] pañcaviṣayasyâhamkâra mamakârâdibhuṣaṇaṃ prahârya[13] nirmadaḥ kṛtvâ sâkṣâtkṛtamiti..

tṛtîyapadena taṃ dyotayanta âhuḥ[14]. matiemiti. matyâ prajñâpâramitânubuddhyâ. ṭhakuramiti saṃkleśâropita[15] cittaṃ pariṇirvâ

---

[1] Em. *jina carasya* (B).
[2] Em. *sannidhânamâgatya* (B).
[3] *saye* (A). Em. *samaye* (B).
[4] Em. *stite* (B).
[5] *cittirmmanasaḥ* (B).
[6] *parâ* (B).
[7] Em. *vâyornniruddhâ* (B).
[8] *t+k* is written in the A-text as a conjunct letter. Sastri used it as non-conjunct.
[9] *t + p* in both the cases are written as conjunct letters (A).
[10] Em. *sâtiśaya* (B).
[11] Em. *kathayantammâhu* (B). Sastri omitted this stop-sign.
[12] Sastri omitted this *ca*.
[13] Em. *prahutya* (B).
[14] Sastri dropped this stop-sign.
[15] *ropita* (B).



20-B

ṇāropitaṃ kṛtaṃ. atacva bhavavalaṃ bhāvagrāmavalaṃ rūpādiviṣayaṃ. sucyagra[1] samagraṃ kṛtvā jitamasmābhiḥ. . tathāca nāgārjjunapādaiḥ.

yena cittena te vālāḥ saṃsāre vandhanaṃ gatāḥ
yoginastena cittena sugatānāṃ gatiṃ gatāḥ. .

catturthapadenātmanoyogāspadaṃ svānuśaṃsāmāha.[2] bhaṇaityādi. kṛṣṇācāryohi[3] vadati. dāyaṃ prābhṛtāśayābhiprāyaṃ catuḥṣaṣṭhi koṣṭake nirmāṇacakre sthirīkṛtya svacittaṃ prakṛtiprabhā(sva)rūpam[4] gṛhnāmi. .12. .

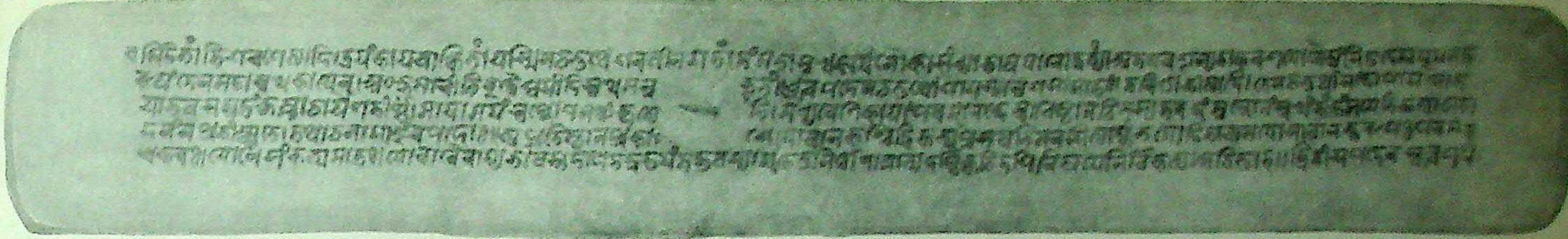
rāga kāmoda (.) kṛṣṇāpādānām. .

tiṭaraṇa ṇābi kia aṭha kumāri[5].
ma deha karuṇā śuna meheli[6]. . dhru. .
tarittā bhabajaladhi jima kari māa suiṇā[7].
majhe[8] beṇi taraṅgama[9] muniā. . dhru. .
pañca tathāgata kia keḍuāla[10].
bāhaa kāa kāhṇila māājāla. . dhru.
gandhaparasara(sa)[11] jaise taise[12].
ṇinda bihunē[13] suiṇā[14] jaiso. . dhru.
cia kaṇḍahāra[15] suṇata[16] māṅge.
calila[17] kāhṇa mahāsuha sāṅge. . dhru. .

uktārthadṛdhīkaraṇāya taiścaryā. .

---

[1] *sucvagra* (B).
[2] *yogāspadasyānuśamsādhuḥ* (B).
[3] *kṛṣṇācāryovahi*, with a cut-mark on va letter. (A).
[4] *prabhārūpam* (A). Em. *prabhāsvarūpaṃ* (B)
[5] *aṭhaka māri* (B,C), *aṭhaka māri* (D), *aṭhakamāri* (E). From the commentary it seems that the words should be *aṭha kumāri* (A).
[6] *karuṇā śūname heri* (B), *karuṇa śūna meheri* (C,D), *karuṇā śūna meheli* (E).
[7] *suinā* (B,C,D,E).
[8] *majha* (C,D).
[9] *taraṅga* mai (D).
[10] May also be read as, *kenduāla* (A).
[11] *gandhaparesara* (A), *gandhaparasarasa* (C,D). In com. the word has been referred as *gandharasasparśādivikalpaṃ*.
[12] *jaisē taisē* (B,C), *taisā* (E).
[13] *niṇda bihune* (B, C), *ninda bihūnē* (E).
[14] *suinā* (B,C,D).
[15] *kaṇṇahāra* (B,C).
[16] May also be read as *suṇai* (A).
[17] *calilā* (D).



21-A

rabhihitam. tiśaranetyādi. trayam kāyavakcitam[1]. yasmin caturthe śara[2] līna[3] gatam. [4] tam mahāsukhakāyam nāka samdhyābhāsayā bodhavyam. ataeva śunyatākaruṇayoraîkyam nijadehā[5] yuganaddharūpam tena mahāsukhakāyena. aṭhakumāriti[6] buddhaîścaryādisukhamanubhūtam.

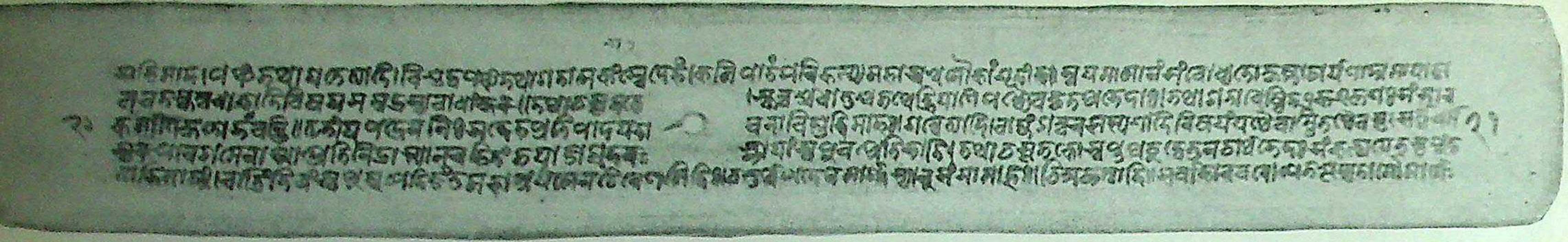
dhruvapadena caturthopāyasyānuśa(m)[7]sāmāhuḥ. tarittāītyādi[8]. tena caturthānandopāyanaûkayā bhavasamudram kṛṣṇācāryeṇa tīrṇṇam. māyāmayam svapnopamañca kṛtyeti[9]. madhyaveṇikāyām paramānande svādhiṣṭhānacittasya tarangamullolam sukham bhumktam[10] mayeti iyātma vedanam pratikṣyate. tathāca nāgārjjunapādāḥ[11]. apratiṣṭhāna prakāśe.

> yāvān kaścidvikalpaḥ prabhavati manasi tyākta bhayohi[12] tāvān
> yo sāvānandarūpaḥ[13] paramasukhakaraḥ[14]. sopi[15] samkalpamātraḥ.
> yo vā vaîrāgyabhāvastadapi tadubhayam tadbhavasyāgrahetu
> nirvvāṇānnā nyadasti[16] kkacidapi viṣaye nirvikalpātmacittāt.

dvitiya padena skandhapari

---

[1] In the A-text *k+c* is a conjunct letter. *kāyavākcittam* (B).
[2] Em. *śaraṇe* (B).
[3] Em. *līnam* (B).
[4] Sastri dropped this stop-sign.
[5] Em. *nijadehe* (B).
[6] *aṭhakamārīti* (A).
[7] Em. *śamsāmāhuḥ* (B).
[8] *ityādi* (B).
[9] *kṛtveti* (B).
[10] *bhuktam* (B).
[11] Sastri dropped this stop-sign.
[12] *tyājyarūpohi* (B).
[13] *yo'sāvānanda* (B).
[14] Sastri dropped this stop-sign.
[15] *so'pi* (B).
[16] *nirvāṇānnānyadasti* (B).



21-B

ṇatimāha[1]. pañca tathāgatetyādi. viśuddha pañcatathāgatātmakaṃ 'sve'(sva)dehaṃ[2] kelipātaṃ parikalpya mahāsukhana͡ukāṃ gṛhītvā svayamātmānaṃ saṃbodha bho kṛṣṇācāryapādā māyājālavat skandhadhātvādi viṣayasamudrasya vādhāṃ kuru. tathāca sūtake.

skandhaśca dhātuśca tathendriyāṇi pañca͡iva kṛta prabhedāḥ.
tathāgatādhiṣṭhita eka ekaśaḥ saṃsārakarmmāṇi kutorbhavanti[3]. .

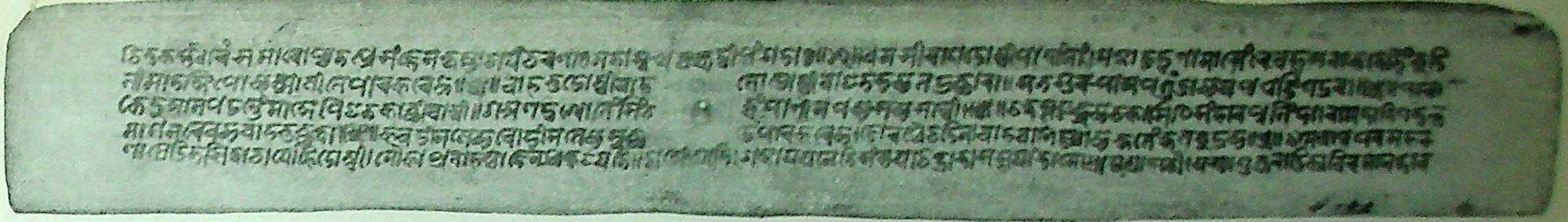
tṛtīyapadena niḥsandeha pratipādanāya[4] bhāvanāviśuddhimāhaḥ.[5] gandhetyādi. vāhyaṃ gandharasasparśādiviṣayaṃ yatha͡ivāsti tatha͡ivastu[6] sarvvadharmasvarūpāvagamenāsmāt[7]pratinidrāstyānarahitam[8] tayā jāgradavasthāyāṃ svapnavat pratibhāti. tathāca sūtake.

supta prabuddhe tu na cārthabhedaḥ saṃkalpayet svapnaphalābhilāṣī.
rātriṃdivaṃ svapnamupeti jaṃtu[9] mahāprayatnena cireṇa siddhiḥ. .

caturthapadena mārggasyānusaṃsāmāhuḥ. cia ityādi. . sarvākāravaropeta śūnyatā na͡umārge

---

[1] Em. natimāhuḥ (B).
[2] svedeham (A). Em. svadeham (B).
[3] kuto bhavanti (B).
[4] nā is written on the upper margin (A).
[5] māhuḥ (B) Sastri omitted this stop-sign.
[6] Em. tatha͡ivāstu (B).
[7] $t + p$ is written as a conjunct letter (A). Sastri used as non conjunct.
[8] rahita (B).
[9] jantuḥ (B).



22-A

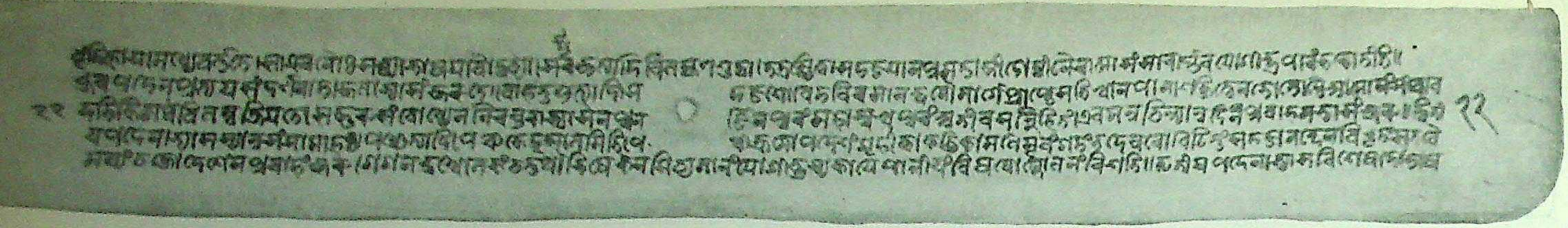
cittakarṇṇadhâraṃ samâropya tatprasaṃjñena kṛṣṇâcāryacaraṇâḥ. mahâsukhacakradvîpaṃ gatâḥ ..13..

dhanasī rāga (.) ḍombipādā 'ṃ'(nāṃ)[1].
gaṅgā jaüṇā[2] *majhē̃re bahai nāi*[3].
tahi cuḍili mātaṅgi poiā[4] *lile pāra karei ..dhru..*
bāha tu ḍombi bāha lo ḍombi bāṭata bhaila uchārā ..
satguru pāapaē̃[5] *jāiba puṇu jiṇaurā*[6]*. . . .dhru..*
pāñca keḍuāla paḍante māṅge piṭata[7] *kāchi*[8] *bāndhi ..*
gaaṇa dukholē̃[9] *siṃcahū*[10] *pāṇi na paisai sāndhi*[11] *..dhru..*
canda[12] *sūjja dui cakā*[13] *siṭhi saṃhāra pulimdā.*[14]
bāma dāhiṇa dui māga na rebai[15] *bāhatu*[16] *chandā ..dhru*
kabaḍi na lei boḍi na lei succhaḍe[17] *pāra karei*[18].
jo rathe caḍilā bāhabā ṇa jāi[19] *kulē̃*[20] *kula buḍai*[21] *..dhru..*

tamevārtha[22] paramakaruṇāmreḍita siddhâcâryohi ḍombî. nâukâpravâha byâjena prakaṭayati. gaṅgetyâdi. gaṅgâyamuneti saṃdhyayâ candrâbhâsa sûryâbhâso[23]grâhyagrâhakâu. yasyâ[24] śukranâḍikâ viramânandâva

---

[1] *pādānāṃ.* (B,C,D). *pādānāṃ* (E). In the text-A, the character of m (ṃ) is fully scribed.
[2] *jaunā* (B,C,D,E).
[3] *nāi* (A,C).
[4] *buḍili mātaṅgi poiā* (B), *buḍili mātaṅgipoia* (C), *caḍili mātaṅgi poiā* (D); the *ā* of the word *poiā* being overwritten and cut, another *ā* has been written on the upper margin. with a tick-mark (A).
[5] *sadguru pāapasẽ* (B) *sadguru pāapae* (C) *sadguru pāapasẽ* (D).
[6] *jinaurā* (D).
[7] *piṭhata* (B,C), *piṭhata* (D).
[8] *kācchi* (B,C,D,E).
[9] *gaaṇadukhole* (B,C), *gaaṇā-dukhole* (D).
[10] *siñcahu* (B,C,D).
[11] *sāndhi* (B,C,D,E).
[12] *cānda* (D).
[13] *cakā* (D).
[14] *pulindā* (B,C,D).
[15] *rebai* (B,C,D).
[16] *bāha tu* (D,E).
[17] *succhale* (D).
[18] *karai* (C).
[19] *ṇi jabāi*, with cut marks on the initial and bar *na jāi* (A), *na jāmāi* (B), *na jāi* (C), *na jāni* (D).
[20] *kule* (E).
[21] *bulai* (C,D), *cuḍai* (E).
[22] *tamevārthaṃ* (B).
[23] *sūryyābhāsâ* (B).
[24] *yasyāḥ* (B).



22-B

dhūtikāyā madhye varttate. sā eva nāuḥ sandhyābhāṣayā boddhavyā[1]. sadguru[2] ityādi vilakṣaṇa śuddhā. tatra sthitvā sahajayānapramattâṅgī ḍombī naîrātmā saṃsārârṇṇave yogīndra[3] pâraṃ karotîti..

dhruvapadena pratyayasaṃdarśanāt. kulābhyāsaṃ kurute. bāhatu ityādi. sahajaśodhitaviramānandanaûmārge prāpte sati khānanpānāśakti.vena bho ḍombi atmānaṃ saṃbo(dha)[4] vadati kimarthaṃ vilamva[5] kriyate. sadgurusaṃbodhyena[6] nirantarabhyāsena punarjjnapuraṃ mahāsukhapuraṃ atīva sannihitaṃ. evaṃ anucintyānudinaṃ[7] pravāhamabhyāsaṃ kuru.

dvitīyapadenābhyāsa syānusaṃsāmāhuḥ. pañcetyādi pañckeḍuâlamiti. prañcakramopadeśaṃ gṛhītvā kacchikā maṇimūlaṃ gataṃ tadeva bodhicittaṃ sahajānandena vidhṛtaṃ satvâimalyaṃ[8] cakrodeśena[9] pravāhaṃ kuru. gaganadukholakaṃ caturthābhiṣekena sicyamānaṃ jogīndrasya kāye pānīyaṃ visayollolanaṃ viśati.

tritīya padenābhyāsa viśesādābhāṣa

---

[1] Sastri read the orginal as śuddhavyā; and corrected as boddhvya. Actual reading in the A-text is boddhavyā.

[2] dg conjunct letter is written on the upper-margin (A).

[3] Em. yogindrah (B).

[4] sambo (A). Em. sambodha (B).

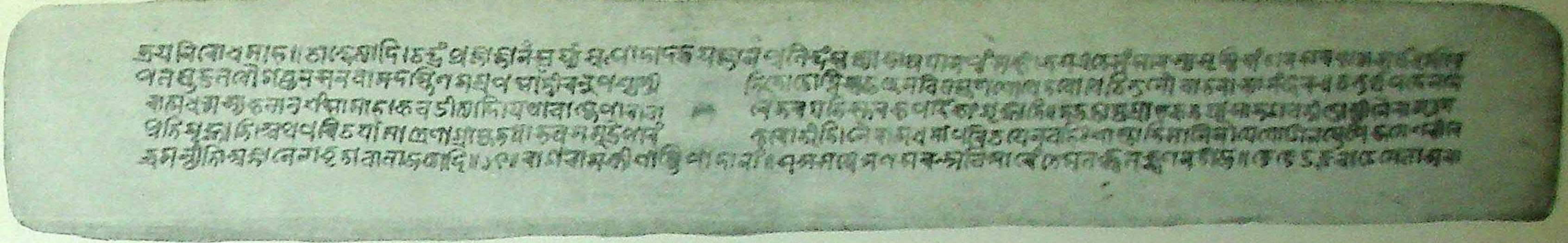
[5] Em. vilamvaḥ (B).

[6] samvodhyena (B).

[7] anudinam (B).

[8] sadvâmalyaṃ (B).

[9] cakroddeśena (B).



23-A

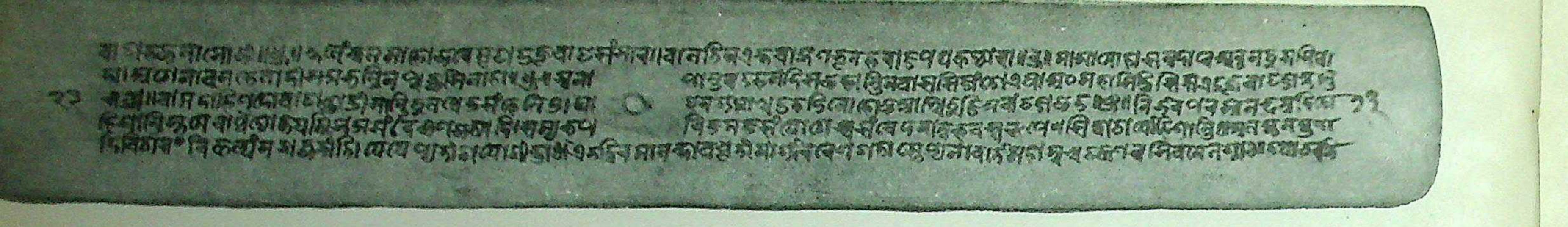
traya nirodhamāha[1]. cāndetyādi. candraṃ prajñājñānaṃ sūryamutpādādadvayajñānaṃ pulindaṃ sandhyābhāṣayā napuṃsakaṃ. traya ete saṃsārasya ṛṣu saṃhāra kārakāḥ. sarvvadharmmānupalambha jaladhau gacchan san vāmadakṣiṇamagrapaścāttiranupaśyantīti bho ḍombi svacchandena vilakṣaṇa śodhita bodhicittanauvāhanābhyāsaṃ kuru..

caturthapadena nairātmadhammasya[2] phalānuśaṃsāmāha[3]. kabaḍityādi. yathā vāhye pārāvāre tarayatistarakapardikāṃ[4] gṛhṇāti. tadvadgrāhyagrāhakatayā sā bhagavatī ḍombinairāmatra[5] na pratigṛhṇāti. atha paricaryāmātreṇāgrāhyatayā bhavasamudre pāraṃ karotīti. nairātmadharmā paricayena vahiśśāstrābhimānino ye yoginastepi[6] kule śarīre bhramantīti. ajñānenāvṛtā vālā ityādi..14.

rāga rāmakri (.) śāntipādānāṃ..
saa sambeaṇa[7] sarua biārȩte alakkha lakkhaṇa ṇa[8] jāi.
je je ujūbāṭe[9] gelā anā

---

[1] *nirodhamāhuḥ* (B).
[2] *dharmmasya* (B).
[3] *phalānuśaṃsāmāhuḥ* (B).
[4] *tarapatistarakaparddikāṃ* (B).
[5] *nairātmā* (B).
[6] *yoginaste'pi* (B).
[7] *saa-sambeaṇa* (E).
[8] *ṇa* (C).
[9] *uju bāṭe* (D).



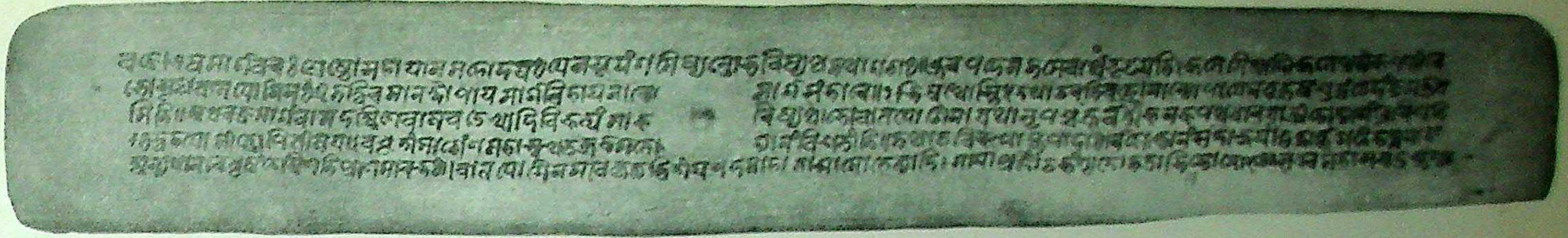
23-B

bāṭī bhailā sei[1] *. . dhru . .*
kulī kula mā hoire[2] *muḍhā*[3] *ujūbāṭa* [4] *saṃsārā.*
bāla tila[5] *eku bāṅka*[6] *ṇa bhulaha rājapatha kaṇḍhārā*[7] *. . dhrū . .*
māāmohā samudāre[8] *anta na bujhasi thāhā.*
age[9] *nāba na bhelā disaa bhanti na puchasi*[10] *nāhā. . dhrū*
sunā pāntara[11] *uha na disai*[12] *bhānti na bāsasi jāṃte*[13].
eṣā[14] *aṭha*[15] *mahāsiddhi sijhae*[16] *ujubāṭa*[17] *jāante . . dhrū . .*
bāma dāhiṇa do bāṭā chāḍī[18] *sānti*[19] *bulatheu*[20] *saṃkeliu.*
ghāṭa na gumā khaḍataḍi no[21] *hoi ākhi bujia bāṭa jāiu . . dhrū . .*

nirbhara paramānanda mudito hi śantistamevārthaṃ dyotayati. saasaṃbeiṇa ityādi. samyak pavijalaja saṃyoge svasaṃvedanānubhava svarupeṇa siddhācāryohi śāntiḥ. alakṣa[22] lakṣanādi vicāraṃ vikalpyaṃ na gacchatīti. ye ye pyatītā[23] yogīndrāḥ. etadviramānandāvadhūtīmārgavareṇa gattāstepyanāvartte[24]mahāsukhacakra śarasi(ja)[25] vane lagnāḥ. tathācar rati

---

[1] *soi* (C,D).
[2] *hoi re* (E), *hohi re* (D).
[3] *muḍā* (E).
[4] *ujū bāṭa* (D).
[5] *bhina* (B).
[6] *bāku* (B,C), *bāṅga* (E).
[7] *kandhārā* (B,C).
[8] *māāmohāsamudā re* (E).
[9] *āge* (C,D).
[10] *pucchasi* (B,C,E).
[11] *sunāpāntara* (C), *sūnā panthara* (D).
[12] *disai* (C,D).
[13] *jānte* (B,C), *jāante* (D).
[14] *ethā* (D).
[15] *aṭa* (B,C,E) *āṭha* (D).
[16] *sijhai* (B,C), *sijhai* (D).
[17] *ujubāṭa* (B,E), *uju bāṭa* (D).
[18] *cchāḍ* (B,C,E).
[19] *śānti* (B,C).
[20] *bulathi* (D).
[21] *ṇa* (B,C), *na* (D).
[22] *alakṣya* (B).
[23] *ye ye'pyatītā* (B).
[24] *gatāḥ te' pyanāvartte* (B).
[25] *śarasi* (A). Em. *śarasija* (B).



24-A

vajre.

eṣa mārgavaraḥ śreṣṭho mahāyānamahodayaḥ
yena yūyaṃ gamiṣyanto bhaviṣyatha tathāgatāḥ . .

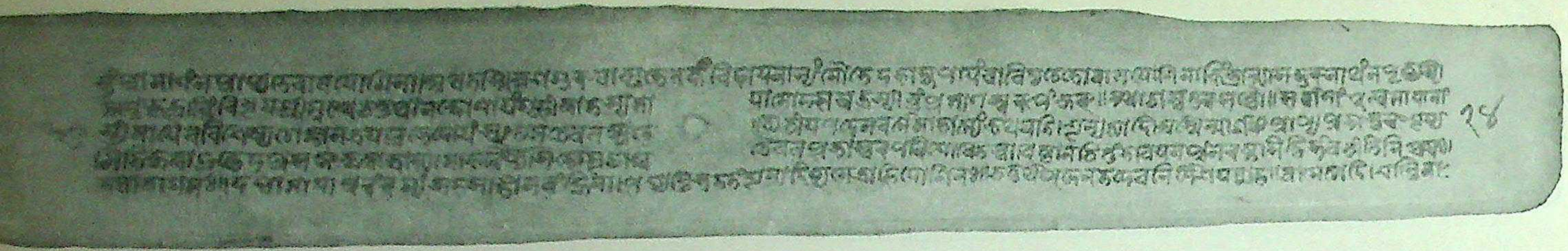
dhruvapadena tamevārthaṃ dṛḍhayati. kulemityādi. kule pratyeka śarīre bho mūḍhā vālayogin[1] etadviramānandopāya mārgavihāya[2] nānyo mārgasaṃbhāro'. bhimukhosti[3]. . tathāca rativajre. nānyopāyena buddhatvaṃ śuddhaṃ cedaṃ jagatrayamiti . . atha vajramārga vāmadakṣiṇe vāla vaḍe khādvikalpaṃ mā kariṣyatha. bho vālayogin. yathānṛpaścakravarttī kanakapathadhāryā kṛḍodyānam praviśati[4]. tadvat yogindropi[5] līlayā'vadhūti[6]mārgeṇa mahāsukhacakrakamalodyānaṃ viśatīti . . tathāca virūpākṣapādāḥ.

vajrotthānaṃ sadā kuryāccandrārkkagatibhañjanāt.
anyathā nāvadhūtyaṃśe viśati prāṇamārutaḥ . .

vālayoyinamadhikṛtya dvitīyapadamāha. māā mohetyādi. māyā prajñā ca bhaṃṇyate[7]. tatrābhisaṅgo[8] mohaḥ . . sa eva mahāsamudrastaryā

---

[1] ḥ with a cut-mark at the end of this word (A).
[2] *mārgaṃ vihāya* (B).
[3] *mārgasambhāro'bhimukho'sti* (B).
[4] Sastri dropped this stop-sign.
[5] *yogīndro'pi* (B).
[6] *līlayā'vadhūti* (B).
[7] *bhaṇyate* (B).
[8] *sa* written on the lower margin. *tatrābhiṣaṅgo* (B).



24-B

ntaṃ prâmâṇaṃ[1] na prâpyate valayoginâ. atha tasminnaśa(d)guru[2] vâhya bhelakaṃ vihâya nânyaṃ naûbhedakâdyupâyaṃ vâ vidyate bho vâlayogin. kiṃ bhrântyâ sadgurunâthaṃ na prcchasi. tântaṃ kka[3] bhantiṃ vidhûya śrîmukhe caturthânandopâyaṃ grhītvâ tasya mâyâmohasamudrasyântaṃ pramâṇasvarūpaṃ kuru.. tathâcânuttarasandhâu..

sarvvâsaṃ khalumâyânâṃ strîmâyâ̂iva viśiṣyate.
jñânatraya prabhedoyam[4] sphuṭamatreva[5] lakṣyate..

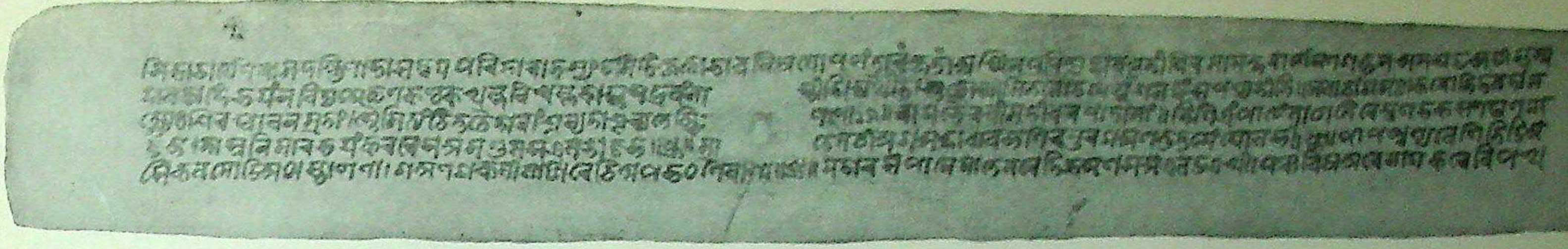
'tya'(tṛ)tîya[6] padena vartmamâhâtyaṃ kathayati. śūnyetyâdi. asminmârgañca prâpya prabhâsvaraṃ śunyamiti kṛtvâ ucchedaprasaṅgaṃ kṛtvâ bhrântyâ mâ kariṣyasi bho mûḍha. atrâ̂vala[7] prabhâsvara pariśodhita svâdhiṣṭhânacittaṃ bhâvayan punaraṣṭasiddhirbhavatîti niścayaḥ. tathâcâgamaḥ.

dagdhâ mâyâpuraṃ ramyaṃ sahasâ jñânarvahṇinâ.
paśyanti satataṃ śûnyaṃ divyanetrâhi yoginaḥ..

caturthapadena tadeva nirddeśayannâha..vâmetyâdi. śântinâ

---

[1] Em. *pramāṇam* (B)
[2] *atha tasmin sadguru* (B)
[3] Sastri dropped these two words.
[4] *prabhedo'yam* (B)
[5] *sphuṭamatrâva* (B)
[6] *tyatiya* (A) *tṛtiya* (B).
[7] Sastri dropped this *la*.



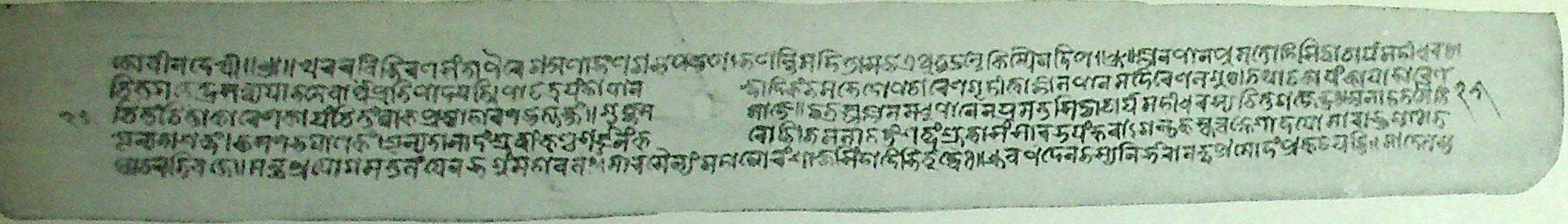
25-A

siddhâcāryeṇa bâma dakṣiṇābhâsadvaya parihārāt sphuṭamiti kṛtvā bhāvaviṣayopasaṃhāraṃ kṛtam. asmin pariśuddhāvadhūtī viramānandamārgeṇa gacchan san ghaṭakuṭigulmadālakādi bhayaṃna vidyate. tṛṇakanṭaka khallavikhallakādyupadravaṃ nāstīti. athāha stavdhonmīlitalocane yuganaddhaṃ sa paśyatīti. tathācāgamaḥ.

karoti tavatāmaksnoḥ śiraścāvanamratām[1].
stâimityaṃ cittacâitānāṃ[2] śunyatā śūnyatekṣiṇām . . 15.
rāga bhâiravi (.) mahīdharapādānāṃ . .
tinĩ[3] pāṭe lāgeli re aṇaha[4] kasaṇa ghaṇa gājai.
tā suni māra bhayaṃkara re saa[5] maṇḍala saela[6] bhājai . . dhrū.
matela cia gaandā[7] dhābai[8]
ṇirantara gaaṇanta tusẽ gholai . . dhrū . .
pāpa punya beṇi tiḍia[9] sikala moḍia khambhāṭhāṇā.
gaaṇa ṭākali lāgi re cittā paiṭha[10] ṇibāṇā[11] . . dhrū.
mahārasapāne mātela re tihuaṇa[12] saela[13] uekhi.
pañca biṣaare[4] nāyaka re bipakha[15]

---

[1] Em. *taratāmakṣnoḥ śirasaścāvanamratām* (B).
[2] Em. *cittacâitānaṃ* (B).
[3] *tini 7* (B).
[4] *aṇahā* (D).
[5] *bisaa* (C,D).
[6] *saala* (C,D).
[7] *gaendā.* (C), *gayendā* (D).
[8] In all the four texts, B, C, D and E, a stop-sign has been used here.
[9] *tiḍia* (C,D).
[10] *citta paiṭhā* (D).
[11] *nibāna* (B,D,E).
[12] *tihuana* (B,D,E).
[13] *saala,* with a cut-mark on *a,* the second letter (A).
[14] *biṣaya re* (B,D,E), *bisaa* (C).
[15] *bipatha* (D).



25-B

kobi[1] *na dekhi . . dhru . .*
khararabikiraṇa[2]*saṃtāpe*[3] *re gaaṇāṅgaṇa* [4] *gai paiṭhā*
bhaṇanti mahittā[5] *mai ethu buḍante kimpi na diṭhā*[6] *. . dhrū . .*

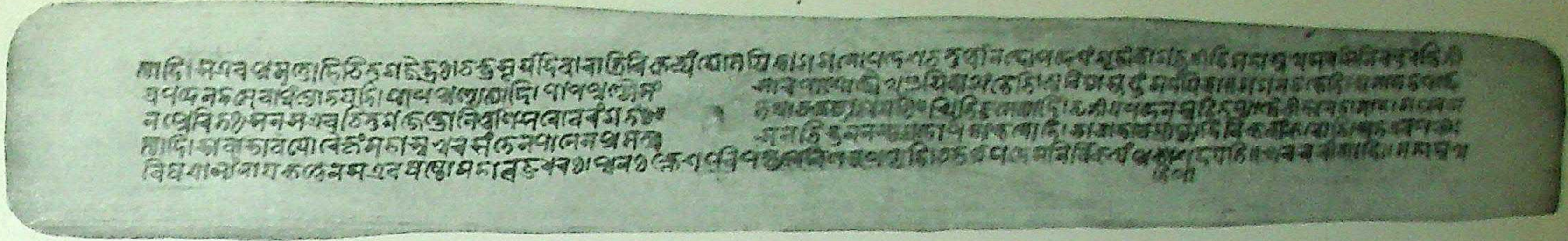
jñânapânapramattohi siddhâcârya mahīdharaḥ. cittagajendra sandhyayâ tamevârthaṃ pratipādayati[7]. pâṭatrayaṃ kâyânandâdikaṃ tamabhedopacāreṇa gṛhītvâ jñânapânamadireṇa lagnaḥ. tathâca kâyaṃ kâyâkâreṇa cittaṃ cittâkâreṇa kâyaṃ cittaṃ vâkpratyâhâreṇa ityuktaṃ. . guhya[8] samâje . . tatrastha jñānamadhupânena pramatta siddhâcârya mahīdharasya cittagajendraḥ. . anâhatamiti śūnyatâśavdaṃ. kamaṇa bhayâṇakaṃ. śūnyatânâdaṃ śrutvâṃ kaṇṭhagarjjanaṃ karoti. tamanâhataṃ śavdaṃ śrutvâ saṃsâra bhyaṃkarâ'gantuka skandhakleśâdayo mârâ bhagnâḥ. tathâca rativajre . .

mantraprayogamaṇḍalaṃ yena bhagnaṃ mahâvalaṃ
mârasainyaṃ mahâghoraṃ śâkya siṃhâdibhirbuddhaî . . ḥ

dhruvapadena tasya nirbharânanda pramodaṃ prakaṭayati . . mâtela i

---

[1] *kobi* (B,C).
[2] *bikihaṇa* (C).
[3] *saṃtāpī* (B,C).
[4] *gaana gaṅgā* (D).
[5] *mahiā* (C). *mahiṇḍā* (E).
[6] *diṭhā* (D).
[7] Sastri dropped this stop-sign.
[8] *gupta* (B).



26-A

tyâdi. sa eva pramatto hi cittagajendraḥ. candrasūrya divârâtri vikalpaṃ gholaitvâ gaganopadeśa caturthânandopadeśaṃ gṛhîtvâ gacchatîti mahâsukhasarasi nirantaraṃ[1](.)

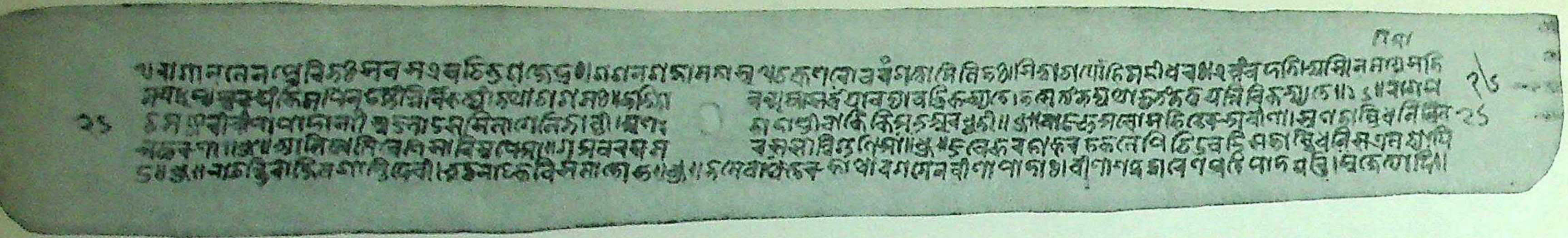
dvitîyapadena tamevârthadyotayati. pâpapuṇyetyâdi. pâpapuṇyau saṃsârapâśodvau[2] khaṇḍayitvâ[3] khambheti.[4] avidyâstambhaṃ mardayitvâ..[5] gaganaṭaketi. anâhataśavdena preritaḥ san sa eva cittagajendro. nirvvâṇasarovaraṃ gataḥ.. tathâca kṛṣṇâcâryaḥ.. khitijaletyâdi.

tṛtîyapadena svacittasyâdvaîdhikâratâmâha[6]. mahârasetyâdi. bhâvâbhâvayoraîkyaṃ mahâsukharasaṃ tena pânena pramattaḥ san tribhuvanasya[7] grahopekṣâṃ karoti. bhâvâbhâva grâhyâdi vikalpaṃ karoti. ataeva pañca viṣayânâṃ nâyakatvena sa eva ṣaṣṭho mahâvajradharaḥ. punaḥ kleśaṃ-bipakṣakâriṇaṃnapaśyati.

caturtha padena nirvikalpaṃ pratipâ'śa'dayati[8].. khararabîtyâdi..mahâsukha

---

[1] Sastri used a stop-sign here.
[2] *saṃsârapâśau dvau* (B).
[3] Sastri used a stop-sign here.
[4] Sastri dropped this stop-sign.
[5] *marddayitvâ* (B).
[6] Sastri dropped this stop-sign.
[7] *tribhunanasya* (A), *tribhuvanasya* (B).
[8] *pratiśâdayati*, with cutmark only on *śa* and *tipâ* inserted on the lower margin (A); obviously the word should be read as, *pratipâdayati*.



26-B

'kha'rāgānalena[1] preritaḥ san sa eva cittagajendraḥ. gaganagaṅgā mahāsukhacakraśarovaraṃ gatvā militaḥ. siddhācāryohi mahīdharaḥ[2]. evaṃ vadati. asmin magne sati mayā'sya svarupaṃ kimapi na dṛṣṭaṃnnirvikalpaṃ. tathācāgamaḥ.

iti tāvatmṛṣā[3] sarvvaṃ yāvatyāvad[4]vikalpyate.
tatsatyaṃ tad yathābhūtaṃ tatvayannivikalpyate[5]. . 16. .

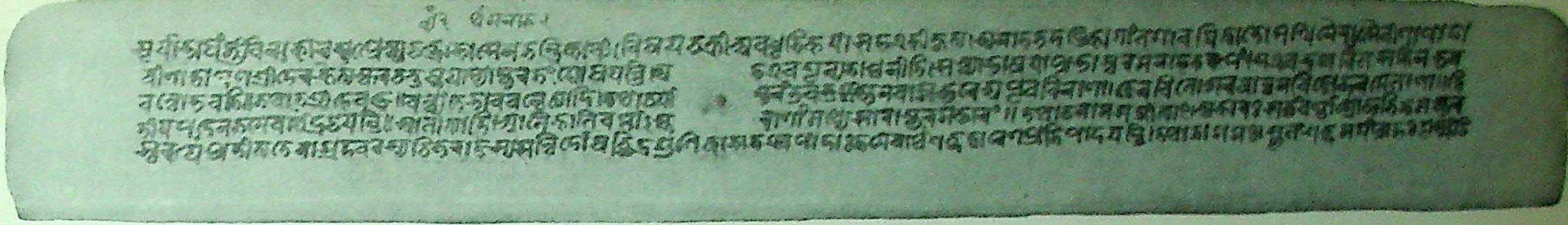
rāga paṭamañjari (.) biṇāpādānām.

suja[6] lāu sasi lāgeli tānti.
aṇahā dāṇḍi bāki[7]kiata[8] abadhati. .dhru. .
bājai alo sahi herua biṇā.
suṇa tāntidhani bilasai ruṇa[9]. .dhru. .
āli kāli beṇi sāri muṇeā[10].
gaabara samarasa sāndhi guṇiā. .dhru. .
jabe[11] karahā karahakale piciu(.)[12]
batisa tānti dhani saela byāpiu[13]. .dhru. .
nācanti bājila[14] gānti[15] debī.
buddha nāṭaka bisamā hoi. .dhru

tamevārthaṃ herukārthāvagamena biṇāpādāḥ. biṇāśavdadvāreṇa pratipādayanti. sujetyādi. .

---

[1] *kha* has been repeated on this page. *rāgānalena* (B)
[2] Sastri dropped this stop-sign.
[3] *tāvat mṛṣā* (B).
[4] *yāvat yāvat* (B).
[5] Em. *tattam yannavikalpyate* (B).
[6] *sūja* (D).
[7] *eki* (C), *cāki* (D).
[8] *kiau* (D).
[9] *karuṇā* (D).
[10] *suṇeā* (B), *suṇiā* (C), *muṇiā* (D).
[11] *jabī* (D).
[12] *karahaka lepi ciu* (B), *karahakale cāpiu* (C,D).
[13] *saela biāptu* (B), *saala biāpiu* (C,D).
[14] *rājila* in the Tibetan text.
[15] *gāanti* (C).



27-A

sūryābhāṣaṃ tuṃ vinā[1]kāramutprekṣya candrābhāsena tantrikāñca. viṣayackrī avadhūtikayā saha ekīkṛtya. anāhata daṇḍikāyām lagāvayitvā bho sakhi nāràtamā[2] bīṇāpādā biṇādvāreṇa śrīherukетyakṣara catuṣṭayārthamanāhataṃ[3]ghoṣayanti. ataeva śunyatādvanti. sandhyā bhāṣayā prabhāsvaramanāhatarūpam [4]. sa eva bhave vilasati na bhavavandho bhavati.. tathāca śrīhevajre.. vadhyaṃ[5] te bhāvavandhetyādi. tathā[6] caryāntaram

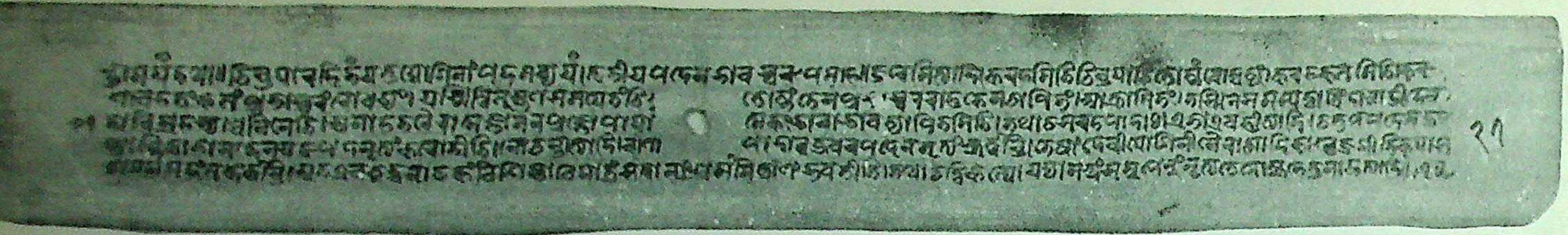
bhava bhuñjai na bāssai re apūba bināṇā.
jeba biloara bāndhana bijoira melāṇā..

dvitīya padena tamevārthaṃ draḍhayanti.. ālityādi. ālikāli varṇṇā'kṣarāṇāṃ madhye sārākṣamakāram.. tathāca nāmasaṃgītyāṃ. akāraḥ sarvvavarṇṇāgro iti[7] tamakṣarasvarūpaṃ pratītya tenāgrahavarasya cittarājasya sandhirdoṣacchidraguṇitvāt. ta eva pādāḥ[8] tamevārtham śavdadvāreṇa pratipādayanti. tathācāgamaḥ.

sthulaṃ śavdamayaṃ prāhuḥ sūkṣaṃ ci....

---

[1] *ṇā* is overwritten on *jha* (A).
[2] On right side of the letter *ra* there is a curve-mark probably inserted later on, which bears no significance (A). *nāirātme* (B).
[3] *catuṣṭayāsyākṣaratam*, with cut-mark on *syā* and written *rthamanāha* on the upper margin (A). *catuṣṭayārthamanāhṛṃ* (B).
[4] Sastri dropped this stop-sign.
[5] *sandhyate*, with a cut-mark on the compound letter *ndhya*, and inserted *dhvay* on the upper margin (A).
[6] *tathāca* (B).
[7] Sastri used a stop-sign here.
[8] Em. *Pādā* (B).



27-B

ntâmayaṃ tathâ . .

cintayâ rahitaṃ yattadyoginâṃ padamavyayaṃ.

tṛtīyapadena bhâvasvarūpamâha . . jabemityâdi. karahamiṭi cintayâ cittoṣṇaṃ[1] bodhavyaṃ. karahakalamiti. karuṇâvahataṃ kalaṃ prabhâsvaraṃ bodhavyaṃ. yasminvilakṣṇa samaye taṃ cittoṣṇaṃ[2] tena prabhâsvararâhukeṇa câpitaṃ. ākrâmitaṃ. tasmin samaye dvātriṃśannāḍi devatāavigrahasyā. dhvanineti. anâhata naîrâtmajñânena prajñopâyâtmakaṃ bhâvâbhâvavyâpitamiti. tathâca sarahapâdâh. etâ evahîtyâdi.

caturthapadena dravyaprâptitvâdânandena[3] vajrapadanṛtyaṃ karotîti. nâcantītyâdi. biṇāpâdā vajradharapadena nṛtyaṃ kurvvanti. tesâṃ devī yoginī naîrâtmâdikâśvajragîtikapâsa gamanamaṅgala [4] kurvvanti. ataeva buddhanâṭakaṃ viśiṣṭâdhimâtraṃ satvânâṃ śamaṃ[5] nirvvâṇaṃ bhavatîti. tathâcadvikalpe.

yadyânandaṃ samutpannaṃ nṛtyate mokṣahetunâ ityâdi . . 17 . .

---

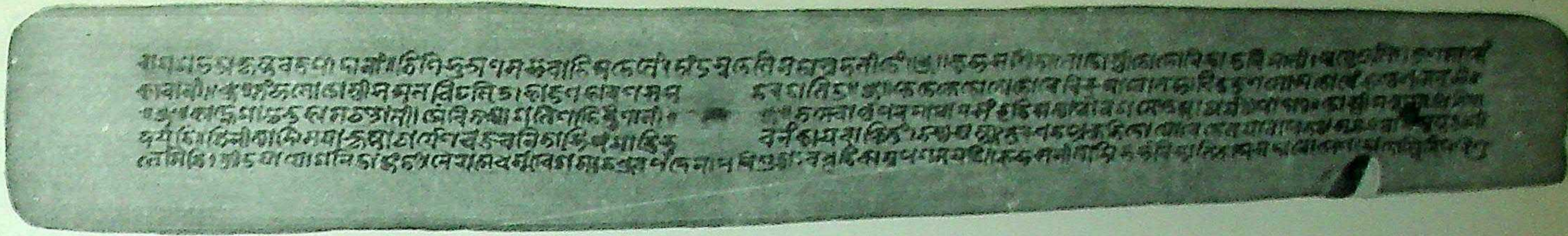
[1] Em. *cittoṣṇam* (B).

[2] *taccittoṣṇam* (B).

[3] *phalaprâptitvâdânandena* (B).

[4] *nairâtmâdikâśca gītikayâ saṅgāyanamaṅgalaṃ* (B).

[5] *samaṃ* (B).



28-A

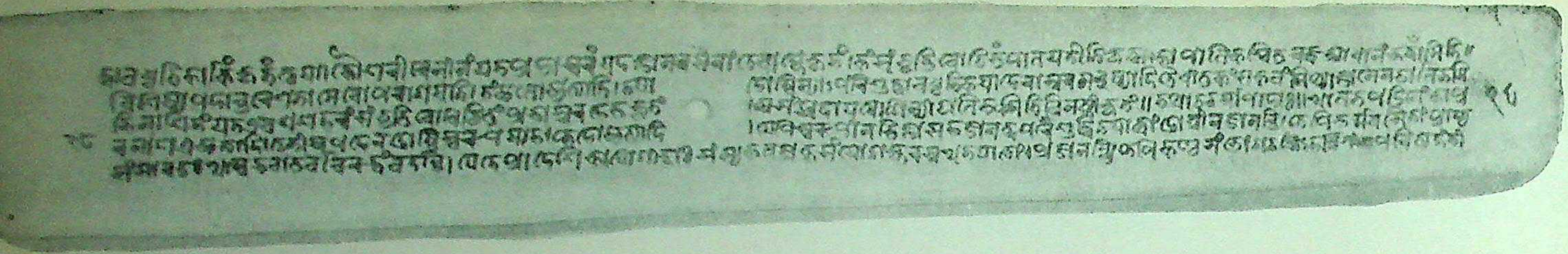
rāga gauḍā (.) kṛṣṇabajrapādānāṃ..
tiṇi[1] bhuaṇa mai bāhia helẽ.
hāu suteli mahāsuha līḍẽ[2]..dhru..
kaisaṇi hālo ḍombī tohori bhābhariālī[3].
ante kuliṇajaṇa mājhẽ kābālī..dhru..
tāi lo ḍombi saala biṭaliu.[4].
kāja ṇa[5] kāraṇa sasahara ṭāliu..dhru..
ke'he'(ho)[6] keho tohore biruā bolai.
bidujana loa tore kaṇṭha ṇa melai[7]..dhru..
kāhṇe gāi tu kāmacaṇḍālī
ḍombi ta[8] āgali ṇāhi chiṇālī[9]..dhru

tamebartha paramārthāya saṃvṛti satyārthāvagame kṛṣṇācāryaḥ.pādāḥ[10].. ḍombī sandhyayā praadaytí.. tinityādi. mayā kṛṣṇācāryeṇa vajravanitābhisaṃgāt[11] tribhuvanaṃ kāyavakcittaṃ[12]. tasya ṣaṣṭhya'ttara[13]śata prakṛtidoṣo'vahelayā vādhitaḥ. ataevāhaṃ suptaḥ..lilemiti[14]. kriḍayā yoganidrāṅgataḥ. nâirātmadharmāvagamāt.

dhruvapadenā pariśuddhā'vadhūtikāmupagamayati.. kaisanityādi. bharbhariālikāṃ[15] asadāropeṇa bho ḍombini pariśu..

---

[1] *tiṇi* (D).
[2] *mahāsuhalile* (B), *mahāsuha lile* (C), *mahāsuha-lile* (D), *mahāsuha-lide* (E) *mahāsuha-lile* (E).
[3] bhābharī-ālī (C).
[4] *bi ṭāliu* (C), *biṭāliu* (D).
[5] *kājaṇa* (B,C).
[6] *keho* (B,C,D).
[7] *na melai* (C,D).
[8] *ḍombī ta* (B), ḍombīta (C), *dombi to* (D).
[9] *cchiṇāli* (B,C,E).
[10] Em. *kṛṣṇācāryapādāḥ* (B).
[11] *vajravanitābhisaṃgāt* (B). In the A-text, the last letter of this word is written as a conjunct with the first of the following word, as *tri*.
[12] *kāyavākcittaṃ* (B). *In the A-text k+c is written as conjunct letter.*
[13] *ṣaṣṭyuttara* (B).
[14] Sastri dropped this stop-sign.
[15] *bharbhariālikā* (B).



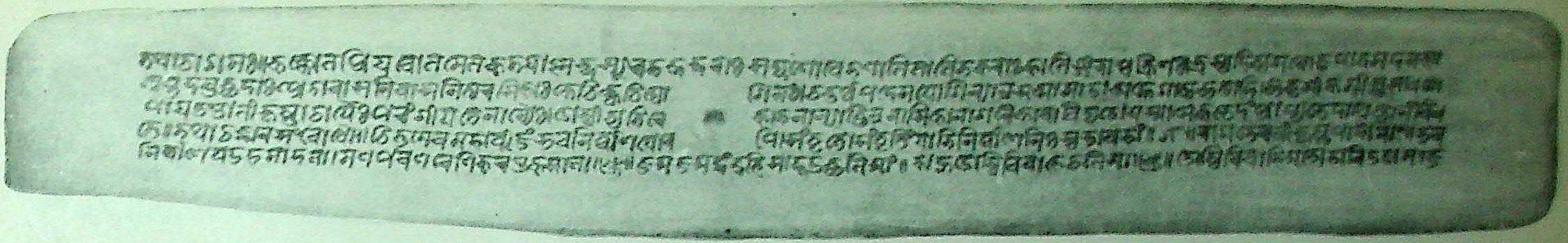
28-B

ddhâvadhūtikâ kiṃ kṛtaṃ tvayâ kâu śarīre līnaṃ yat prabhâsvaraṃ yadajñānarasenāṃte[1] bāhye kṛtaṃ. kaṃ saṃvṛttibo(dhi)cittaṃ[2] pālayatīti kṛtvâ. kâpâlikaścittavajra âdhânaṃ kṛ(ta)miti[3] .. viśiṣya padântareṇa tâmevoparâgayati. tâilo ityâdi. tayâ ḍombinyâ'pariśuddhâvadhūtikayâ devâsuramanuṣyâdi traîdhâtukaṃ sakalaṃ mithyâjñânena tâlitamiti nâśitam( )[4] yataeva[5] śaśaharaṃ saṃvṛtti bodhicittaṃ prabhâsvarahetubhūtaṃ. asaṃpradâyayoginyâ ṭalitamiti binaṣṭikṛtaṃ.. tathâca caryâpâdâḥ.. khâlata paḍilā kâpur nâśae ityâdi.

tṛtīyapadena ḍombi[6]svarūpamâha. keho ityâdi. yepi[7] svarūpânabhijñâ[8] sahajânandapariśuddhitayâ tvâṃ ḍombi[9] na jânanti. tepi[10] karmmavasitâṃ prâpya saṃsâra duḥkhânubhavâttava biruddhaṃ vadanti. ye te prâdeśikâ yogīndrâḥ saṃmyak vajrâvja saṃyogakṣarasukhatayâtvâṃ.[11] pajânanti. tepi[12] kaṇṭhe saṃbhogacakre'harnniśaṃ[13] parityajaṃti [14]

---

[1] *yadajñānarasenānte* (B).
[2] *bocittaṃ* (A). Em. *bodhicittaṃ* (B).
[3] *kṛtvāmiti*, with cut-mark on *tvā* (A).
[4] Sastri used a stop-sign here.
[5] *yata eva* (B).
[6] Em. *ḍombī* (B).
[7] *ye'pi* (B).
[8] Em. *nabhijñāḥ* (B).
[9] Em. *ḍombiṃ* (B).
[10] *te'pi* (B).
[11] Em. *saṃyogakṣarasukha tayā tvāṃ* (B).Sastri dropped the stop sign here.
[12] *te'pi* (B).
[13] *aharnniśanna* (B).
[14] Em. *parityajanti* (B).



29-A

tathacāgamaḥ . .

kakkolapriya volamelakatayā'nandasphurat kundarāḥ
sadyaḥ[1] śodhitaśālilālitakarāḥ[2] kāliñjarāścakriṇaḥ.
bhrasya divyasaroja pātramadanavyālupta dantacchadāḥ
pretāvāsanivāsanityarasikāḥ kecitkkacityoginaḥ[3].

caturthapadena yoginyānusansāmâha. kāhṇe gāiityādi. idṛśi karmastha sādhanopāya caṇḍālī kṛṣṇācāryaḥ param gīyate nānyaḥ. dombī byatirekāt nānyācchinnanāsikā nāgarikā vā vidyate. yasmāts atvabhedam prāpya bhedādiṣṭhānaṃ vidhate. tathāca jñānasambodhaḥ . .

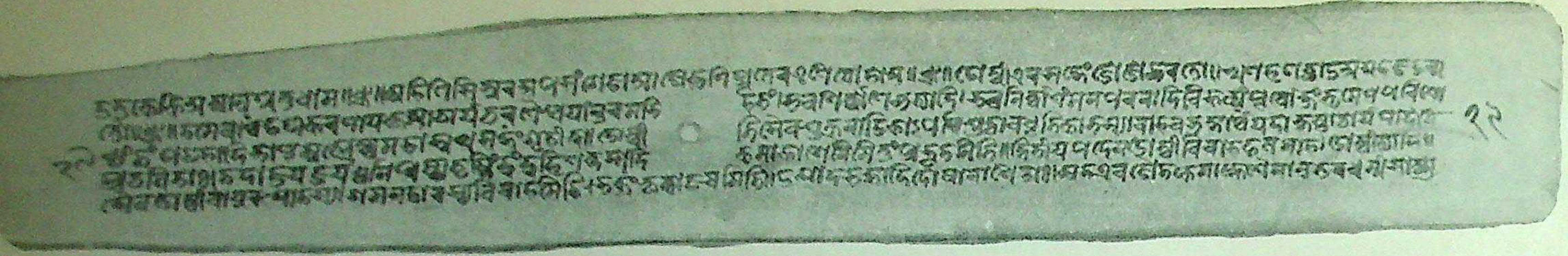
cittameva mahāvījaṃ bhavanirvvāṇayorapi.
saṃvṛttau[4] saṃvṛttiṃ yāti nirvvāṇe niḥsvabhāvatām . . 18 . .

rāga bhairavi (.) kṛṣṇapādānām . .

bhabanirbbāṇe[5] paḍaha mādalā.
maṇa pabaṇa beṇi[6] karaṇḍa kasālā[7] . . dhru . .
jaa jaa duṃduhi sāda[8] uchalia[9] . .
kāhṇa ḍombi bibāhe[10] calia[11] . . dhru
ḍombi[12] bibāhiā ahāriu[13] jāma.
ja . . . .

---

[1] *ḥ* is inserted afterwards, probably by the same scibe (A).
[2] Sastri dropped the final *ḥ*.
[3] *kecit kkacit yoginaḥ* (B).
[4] *saṃvṛtau* (B).
[5] *bhaba nibbāṇe* (D,E).
[6] *maṇapabaṇabeṇi* (B) *mana pabaṇa beṇi* (E).
[7] *karaṇḍakaśālā* (B), *karaṇḍa-kasālā* (E).
[8] *dunduhi sāda* (B). *dunruhi sāda* (C,D). *duṃduhi sādā* (E).
[9] *uchalilā* (C).
[10] *ḍombibibahe* (B). *ḍombi bibāhe* (C,E).
[11] *calilā* (C,E).
[12] *ḍomni* (B,C,D).
[13] *āhāriu* (D).



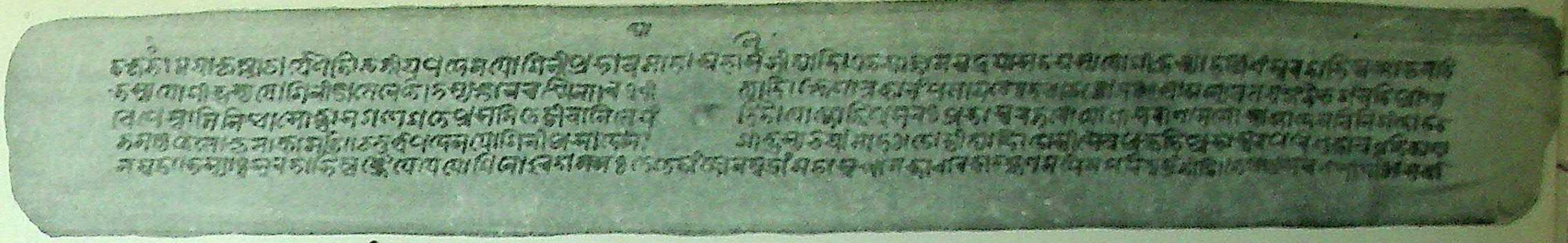
29-B

utuke kia ânutu[1] dhâma . . dhru.
ahiṇisi[2] suraa pasaṃge jâa[3].
joiṇijâle[4] raeṇi[5] pohâa[6] . . dhru . .
dombiera[7] saṅge[8] jo joi ratto . .
khaṇaha ṇa[9] châḍaa sahaja unnattuo[10] . . dhru.

tamevârthaṃ dṛḍhikaraṇâya kṛṣṇâcâryacarṇaiścaryântaramabhihitaṃ[11]. bhavanirvvâṇe ityâdi. bhavanirvvâṇaṃ manapavanâdivikalpyaṃ pūrvoktaṃ kramena pariśodhyam tam paṭahâdi bhâṇḍamutprekṣya mahâsukha saṅgaṃ gṛhitvâ. ḍomvîtisaîva śukranâḍikâ'pariśuddhâvadhūtikâ tasyâ[12] vâhavabhaṅgârthaṃ yadâ kṛṣṇâcâryapâdaḥ pracalitâḥ. tadâ jayajaya dhvani puṣpabṛṣṭim duṃduhi [13] śav'da'dâdikamâkâśe[14] nimittaṃ prabhūtamiti . .

dvitiyapadena ḍombi vivâhaphalamâho ḍombîtyâdi. . . saiva ḍombî vâyurupâ tasyâ gamanadvârasya vivâhamiti. bhaṅgaṃ kṛtvâ jayamiti . . utpâdabhaṅgâdidosâ nâśitâḥ. ataeva jâṃtakenâkleśai[15] nânuttaradharma sâkṣya . .

[1] ânuuto, with a cut-mark on nu (A). anuttara (D). ânuyutu (E).
[2] *ahantii* (C.D).
[3] *jâi* (D).
[4] *joiṇi-jâle* (D).
[5] *raeni* (C.D).
[6] *pohâi* (D).
[7] *dombi-era* (D).
[8] *saṅgi* (E).
[9] *na* (B,C.D).
[10] *sahaja-unmatto* (E).
[11] Sastri dropped this stop-sign.
[12] Em. *tasyâḥ* (B).
[13] *duṃdubhi* (B).
[14] *dundubhi śabdâdikaṃ âkâśe* (B).
[15] *kleśe* (B).



30-A

t kṛtaṃ. mayā kṛṣṇācāryeṇeti[1].

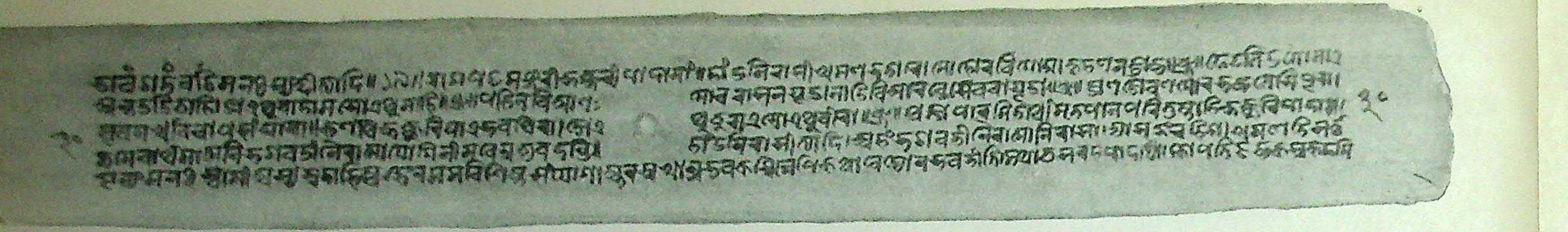
tṛtīyapadena yoginīprabhāvamāha. ahaṇsītyādi[2]. etayā jñānamudrayāsaha yasya yogīndrasyāharniśaṃ suratābhiṣvaṅge bhavati tasya yogīndrasya yoginījāleneti. tasya jñānaraśminā. raeṇityādi. kleśāndhakāraṃ palāya'ṇe'(te)[3]. tathācāgamaḥ..

ātmanyaivalayaṅgate[4] bhagavatiprāṇādhipe svāmini
svāsocchvāsagaṇe gate praśamite[5] jīvānile yaṃtrite[6].
yo jyotiḥprasaraḥ prabhāsvaratarogīśvarāṇāmasāu
svāṅgādeva vinirgato hatatamāḥ trailokyamākrāmati..

caturthapadena yoginīprasādādyo[7]gīndrasya caryāmāhuḥ. ḍombītyādi. ḍombītaiva prakṛtiprabhāsvara pariśuddhāvadhūtikā jñānamudrā. tasyāḥ suratābhiṣvaṅge ye ye yogīno'ratāḥ[8] te te tāṃ 'jñona' (jñāna)[9] mudrāṃ mahāsukhānandādhāratvāt kṣaṇamapi na parityajantīti.. tathāca sarahapādāḥ.. sarva[10]

---

[1] *kṛṣṇācāryyeṇeti* (B).
[2] *aha. sasītyādi*, with cut-mark on *sa* and; *ṇi* written on the upper margin (A).
[3] *palāyate* (B).
[4] *ātmanyevalayaṅgate* (B).
[5] *praśamite* (B).
[6] *yantrite* (B).
[7] *prasādona*, with cut-marks on *e* diacritic of *do* and the following letter *na*, and *dyo* written on the upper margin *prasādādyo* (B).
[8] Following this word the letters *mama* written with cut-marks on them (A).
[9] *jñāna* (B).
[10] *sarvā* (B).



30-B

bhâvaṃ gata[1]vati manaḥsyandīryâdi[2]. .19. .

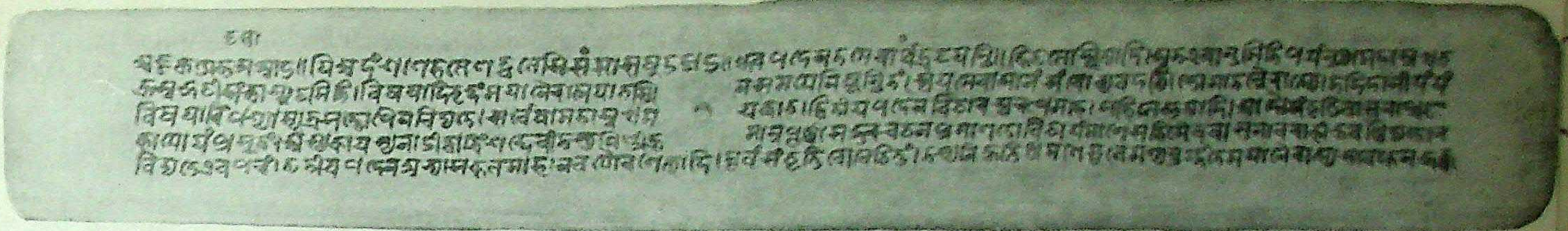
rāga paṭamañjari,(.) kukkuripādānāṃ. .
hāu nirāsi khamaṇa bhatāre[3]
mohora bigoā kahaṇa na jāi. . dhru. .
pheṭaliu[4] go māe[5] antauḍi cāhi.
jā ethu 'bā'(cā)hāma[6] so ethu nāhi. .dhru.
pahila[7] biāṇa mora bāsanapūḍa[8].
nāḍi biārante seba[9] bāpūḍā[10]. .dhru
jāṇa jāubaṇa[11] mora[12] bhailesi pūrā.
mula nakhali[13] bāpa saṃghārā. .
bhaṇathi kukkuripā e bhaba[14] thirā
jo ethu bujhae[15] so ethu birā. .dhru.

prajñāpâramitârthâmṛta pânaparituṣṭâhi kukkuripâdâḥ. . tamevârthamâtmani bhagavatînâirâtmâ-yoginīmadhimucya vadanti. . hāu nirâsītyâdi. ahaṃ bhagavatī nâirâtmânirâsâ, âsaṅgarahitâ. khamaṇeti sarvvaśūnyaṃ manaḥsvâmī asya suratâbhisvaṅgena[16] mama visiṣta saṃyogâkṣarasukhânubhava[17] kasminnapi kathâvedyo na bhavatīti tathâca sarahapâdâḥ. .

ko pattijjai kasu kahami

---

[1] *gataṃ* with cut-mark on *ṃ* (A).
[2] *manasyanditryādi* (B).
[3] *khamaṇabhatāre* (B,C), *khamaṇa bhatāri* (D).
[4] *phiṭalesi* (C), *phiṭilin* (D)
[5] *māi* (D)
[6] *bāhāma* (B,E), *cāhāma* (C), *cāhama* (D).
[7] *pahile* (D)
[8] *bāsana pūḍā* (C,D), *bāsanayūḍa* (E).
[9] *sea* (D).
[10] *bāyūḍā* (E).
[11] Em. *jā ṇaa jāubaṇa* (C).
[12] May also be read as *māra* (A).
[13] *mūa nikhali* (D).
[14] *kukkuripā e bhaba* (B,C,E) *kakkaripāe bhaba* (D).
[15] *bujhai* (C,D).
[16] Em. *suratābhisvaṅgeṇa* (B).
[17] *sukkānubhavaḥ* (B).



31-A

ajja kattāi a âu . .
pia daṃśaṇe hale ṇa ṭvalesi saṃsāsasuḍa jâu . .

dhruvapadena tamebārthaṃ draḍhyantī . . fiṭalesvityādi. ataevāntamiti °paryantaḥ. mahāsukhacakrasvakuṭīṃdṛṣṭvā[1] sphuṭamiti. biṣayādibṛndaṃ mayā nirātmayātasmin samaye niṣkṛntitam. svayamebātmānaṃ saṃbodhya vadati. bho mātarnnairātme[2]. tadidāniṃ yaṃ biṣayaṃ paśyāmyatra sa kopi na bidyate. sarbeṣā mahāsukhamayatvāt.

dvitīyapadena bicārasvarūpamāha. pahile ityādi. ādâu saṃvṛttivāsanāpuṭaṃ kāyoyaṃ[4] prasitam[5]. asya kāyasya nāḍī dvātriṃśaddevī tasya piṇḍīkramānupūrvvyā sadguruvacana pramāṇato vicāryamāṇe sati saîva vāsanā varākī kathas mvidyate[6]. na vidyate evaparam.

tṛtīyapadena abhyāsa phalamāha. nava yaûvanetyādi. mūlaṃ saṃvṛttivodhicittaṃ. tasya niṣkṛtiḥ. maṇimūle maṇyantarggate mayā nairātya bhāhakena kukku

---

[1] *svakutiṅgatvā* with a cut mark on *āgatvā* and *dṛṣṭvā* written on the upper margin (A). svokutīm *dṛṣṭvā* (B).

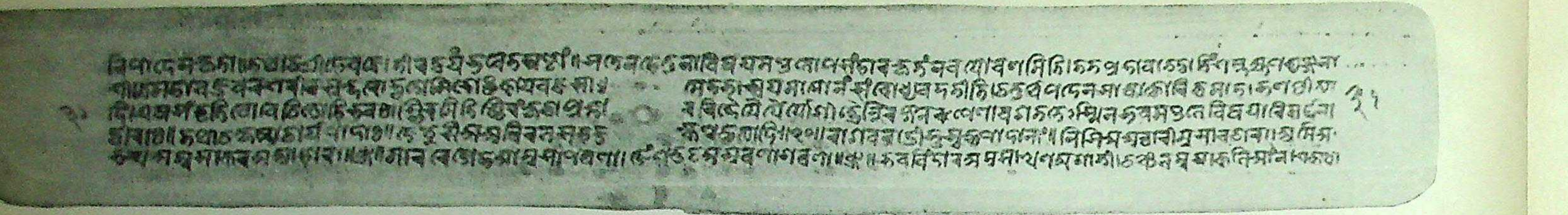
[2] *mātarnâirātme* (B).

[3] Em. *tadidānim yam yam* (B).

[4] *kāyo'yam* (B).

[5] Em. *prasitaḥ* (B).

[6] *katham vidyate* (B).



31-B

ripâdena kṛtâ. .

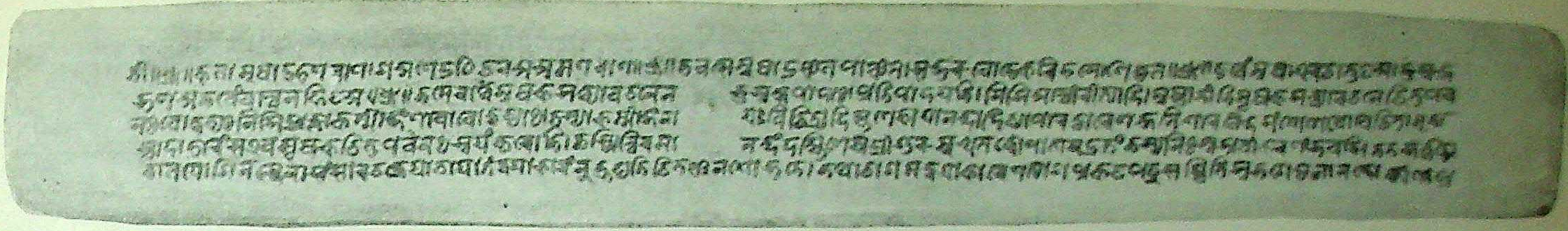
tathâca śrīhevajre tīradvayaṃ bhavet ghaṇṭām. . sa tena hetunā biṣayamaṇḍalopasaṃhārakṛtaṃ navayovanamiti[1]. tatprabhâvât dvâtṛṃśallakṣaṇa byñjanâśiti mahâvajradhara śarīrasundaro bhutosi[2] bhoḥ kayâvajra sâdhumetat. svayamâtmānaṃ saṃbodhya vadatīti.

caturthapadena sâkṣâtkâritvamâha. bhaṇathityâdi. eṣa saṃvṛttibodhicittohi bhavaḥ. sthiramiti sthiraṃ kṛtvā prajñâravindâi yâiryâiryogīndrâinnirañjanaūpeṇâvagata[3] te'smmin bhavamaṇḍale viṣyâvimarddanâdvīrâḥ. . tathâca kṛṣṇâcâryapâdâḥ. je bujhia avirala sahajakṣaṇuityâdi. .20.

rāga barâḍi (.) bhusukupâdânām
nisa[4] *andhārī*[5] *musāra*[6] *cārā*[7].
amia bhakhaa[8] *musā karaa*[9] *āhārā*[10]. .*dhru*. .
māra re jeiā musā[11] *pabaṇā.*
jẽ na[12] *tuṭaa*[13] *abaṇāgabaṇā*[14]. .*dhru*. .
bhaba biṃdāraa[15] *musā*[16] *khaṇaa gāti*[17].
cañcala musā[18] *kalīã nāśaka thā*

---

[1] *navajâuvanamiti* (B).
[2] *bhūto'si* (B).
[3] Em. *nāvagataṃ* (B).
[4] *nisi* (C), *nisite* (D).
[5] *andhārī* (D).
[6] *musāra* (B), *musā* (C).
[7] *cārā* (C).
[8] *amia bhakhai* (D).
[9] *karai* (D).
[10] *āhāra* (D).
[11] *mūsā* (D).
[12] *jeṇa* (C).
[13] *tuṭai* (D).
[14] *abaṇā-gabaṇā* (C,E).
[15] *bhaba bindâraa* (B,C), *bhaba mindârai* (D).
[16] *mūsā* (D).
[17] *khaṇai gāto* (D).
[18] *mūsā* (D).



32-A

ti..dhra..

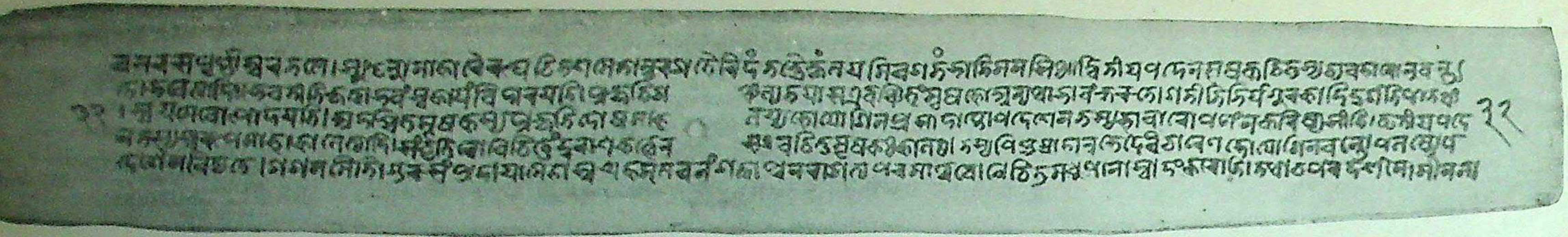
kalā muṣā[1] *uha ṇa*[2] *bāṇa.*
gaaṇe uṭhi caraa[3] *amaṇa dhāṇa*[4]*..dhra..*
taba se[5] *muṣā*[6] *uñcala pāñcala.*
sadguru bohe[7] *kariha*[8] *so ṇiccala..dhra..*
jabē muṣāera cā(ra)[9] *tuṭaa.*[10]
bhusuku bhaṇaa[11] *tabē bāndhana phiṭaa*[12] *..dhra..*

tamebārthaṃ muṣaka sandhyābacanena bhusukupādāḥ pratipādayati[13]. nisi āndhirītyādi. musṇātīti muṣaka[14] sandyāvacanecittapavanaḥ boddhavyaḥ[15] nisi prajñā karmmāngaṇā vā boddhavyāḥ. tasyā[16] karmmāṅganāyā bicitrādikṣaṇe kāyānandādivyāpāradvāreṇa kulīśāravinda saṃyoge bodhicittamṛtāsvādāhāraṃ sa eva muṣaka[17] cittapavanaḥ svayaṃ karoti. tasminviramānandaṃdakṣiṇe[18] śrīgurumukhalabdhopāyena drutaṃ tasya niḥsvabhāvīkaraṇaṃ bhavati. tat kurvvato bālayoginastenā[19] saṃsāracakre yātāyātaṃ dvayākāraṃma truṭyati cittañca na śobhate. tathācāgama

dvayākāreṇa tyāga prakaṭapaṭu sambittisubhage
ghanānandotkīrṇṇe pra

---

[1] *uhaṇa* (B), *uha ṇa* (C,E), *kālā musā* (C), *kāla mūsā* (D).
[2] *ūhaṇa* (D).
[3] *karua* (C), *carai* (D).
[4] *amaṇa dhāna* (B), *amiya pāṇa* (C), *āmaṇa dhāṇa* (D).
[5] *tabase* (B), *tabe se* (C), *tāba se* (D), *taba ṣe* (E).
[6] *musā* (C), *mūsā* (D).
[7] *sadguru-bohe* (E).
[8] *karaha* (C).
[9] *jabē musā acāra* (C), *jabē musā era cārā* (D), *muṣāera cāra* (E).
[10] *tuṭai* (D).
[11] *bhaṇai* (D).
[12] *phiṭai* (D).
[13] Em. *pratipādayanti* (B).
[14] Em. *muṣakaḥ* (B).
[15] Sastri inserted here a stop sign.
[16] Em. *tasyāḥ.* (B).
[17] Em. *muṣakaḥ* (B).
[18] Followed by a letter *su*, with cut-mark on it (A).
[19] Em. *valayoginastena* (B).



32-B

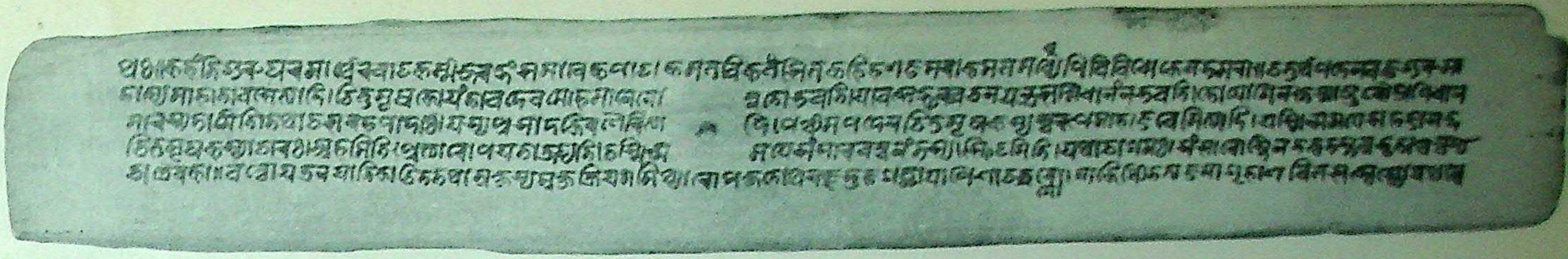
vala rasapūrṇṇāmvaratale.
sphuṭannānākārai rūpa citaśametāntargatai-
ridaṃ tantrai(ru)ktaṃ[1] layamiva gataṃ bhāti manasiḥ. .

dvitīyapadena mūṣakacittasya vyavahāronuvantyate.[2] bhavetyâdi. . bhavaṭiti kṛtvā bhavaṃ svakāyaṃ vidārayati[3]. prakṛti cāñcalyatayā sa evañcittaṃ mūṣakoanyathā[4]bhāvaṃ kurute. gatiti tiryagnarakādi[5] durgatipātañca. svayamevotpādayati. ataścittamūṣakasya prakṛtidoṣamākalayya bho jogin prasādāptopadeśena tasya bhāvāropaṇaṃ na karisyasiti.

tṛtīyapadena tasya svarupamāha. kāletyādi. saṃvṛtti bodhicittaṃ dunāśakatvena sa eva cittamūṣakaḥ kālaḥ[6]. tasya piṇḍagrāhānubhede vicāreṇa bho yogin varṇṇopalambhopadesaṃ[7] na vidyate. gaganamiti[8]. gurusampradāyāt mahāsukhakamalavanaṃ gatvā punarāgatya paramārthabodhicittamadhupānāsvādaṃ karoti. tathāca paradarśane. mīnanā. .

---

[1] *tantrāktaṃ* (A). Em. *tantrāruktaṃ* (B).
[2] *vyavahāra'nuvarṇyate* (B).
[3] Sastri dropped this stop sign.
[4] *mūṣakonyathā* (B).
[5] *tiryyañ narakādi* (B).
[6] Sastri dropped this stop sign.
[7] *desaṃ'* with cut-mark on *e* diacritic of *ś* (A).
[8] Sastri dropped this stop-sign.



33-A

thaḥ.

kahaṃti[1] guru paramārthera bāṭa
karmmakuraṅga samādhika pāṭa.
kamala bikasila[2] kahiha ṇa jamarā
kamala madhu[3] pibibi dhoke na bhamarā. .

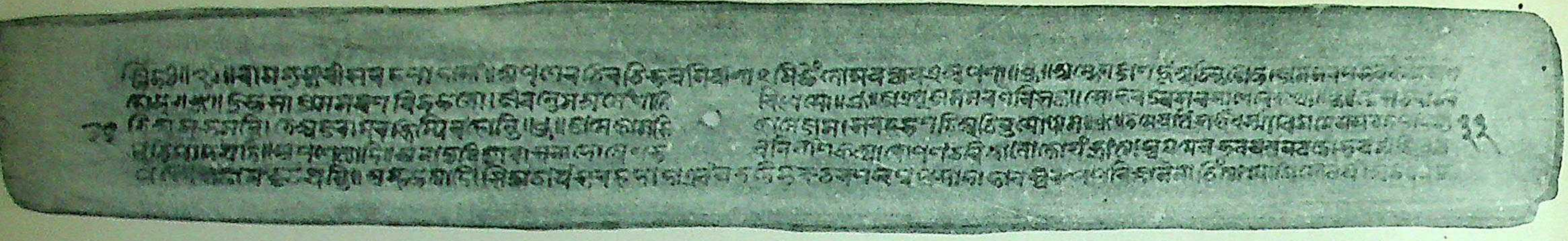
caturthapadena vajraguru māhātmya-māha. tāva setyādi. cittamuṣakoyam[4] tāvadeva mohamānenonnato bhavati. yāvat sadguruvacanayantrasannidhānam na bhavati. bho yogin. tasmadgurāû[5] praṇidhānamārabhyatāmiti. tathāca sarahapādāḥ. yasya prasādakiraṇâirityādi.

pañcamapadena cittamūṣakas ya svarupamāha. yavemityādi. yasminsamaye sahajānanda cittamūṣakasyācāraḥ. ahamiti pratyāropayatā trutyati. tasminsamaye saṃsārabandhanaṃ tasya. sphiṭamiti. tathācāgamaḥ.

saṃsārosti[6] na tatvatantanubhūtāṃ bandhasyacātrâivakā.
bandho yatra na yāti kācit[7] tathā muktasya muktakriyaḥ.
mithyāropakṛtotha[8] rajjubhuja gacchāyāpiśācabhramo[9].
mā kiñcit tyāja mā gṛhāṇa bilasasve sto[10] yathāva

---

[1] *kahanti* (B).
[2] *bikalasila*, with a cut-mark on the medial *la* (A).
[3] *madhye*, with a cut-mark, and *dhu* written on the upper-margine, just above the letter *dhye* (A).
[4] *cittamuṣako'yam* (B).
[5] *tasmāt gurâu* (B).
[6] *saṃsāro'sti* (B).
[7] Em. *yāti kācid* (B).
[8] *kṛto'tha* (B).
[9] *bhrāro*, with *mo* written on the lower margin, just below the letter *ro* (A).
[10] *stho* (B).



33-B

sthitaḥ . .21.

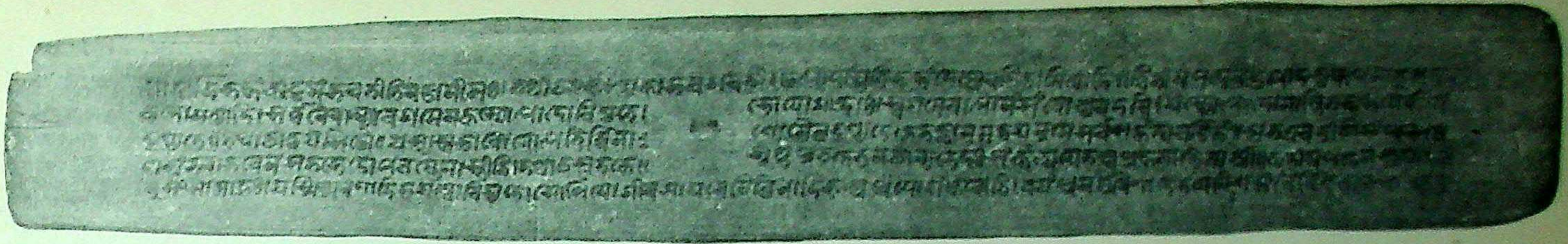
rāga guñjarī (.) sarahapādānām . .
apaṇe[1] raci raci bhabanirbāṇā[2].
michē loa bandhābae[3] apaṇā[4] . .dhru . .
ambhe[5] na[6] jāṇahū[7] acinta joi.
jāma maraṇa bhaba kaisaṇa hoi . .dhru . .
jaiso[8] jāma maraṇa bi taiso.
jībante maulē[9] ṇāhi[10] biśeso . .dhru . .
jā ethu[11] jāma maraṇe bi saṅkā[12]
so karau rasarasāṇere kaṅkhā[13] . .dhru . .
je sacarācara tiasa bhamanti.
te ajarāmara kimpi na honti . .dhru . .
jāme kāma ki kāme jāma.
saraha bhaṇati acinta so dhāma . .dhrū . .

tamevārtham sarvvadharmmādhigamena sarahapādaḥ pratipādayati . .apaṇetyādi . . anādyavidyāvāsaṇādoṣeṇa bhavanirvāṇakalpāropaṇaṃ caritvālokoyaṃ bhrāntyā svayameva bhava vandhanavaddho bhavatīti.

dhruvapadena svajñānaṃ dṛḍhayanti[14] . . amha ityādi. siddhācārya sarahapādā evaṃ vadati[15] gurucaraṇareṇu prasādāt bhāvaprakalpaparijñāenācintyā[16] yogino vayaṃ. ataeva u

---

[1] *apaṇe* (B,C,F). *āpaṇe* (D).
[2] *bhaba nibbāṇā* (D). *bhabanibāṇa* (E).
[3] *bandhābai* (D).
[4] *apaṇā* (B,F). *āpaṇā* (D).
[5] *amhe* (C). *āmbhe* (E).
[6] *ṇa* (C).
[7] *jāṇāhā* (B). *jānahu* (C). *jānahi* (D).
[8] *jaisā* (E).
[9] *maulī* (C). *maile* (D).
[10] *nāhi* (C).
[11] *jāethu* (B).
[12] *maraṇe bisaṅkā* (B,C). *maraṇeri saṅkā* (D).
[13] *rasānere kakhā* (B). *rasānere kaṅkhā* (C). *rasanere kaṃkhā* (D,E).
[14] Em. *dṛḍayati.* (B).
[15] Em. *vadanti* (B).
[16] *bhāvasvarūpaparijñānenācintyā* (B).



34-A

t padādibhaṅgaṃ[1] kīdṛgaṃ[2] bhavatīti na yānimaḥ. tathāca ekaślokā bha'va'gavatī[3].
utpādasthitibhaṅgadoṣarahitāmityādi..

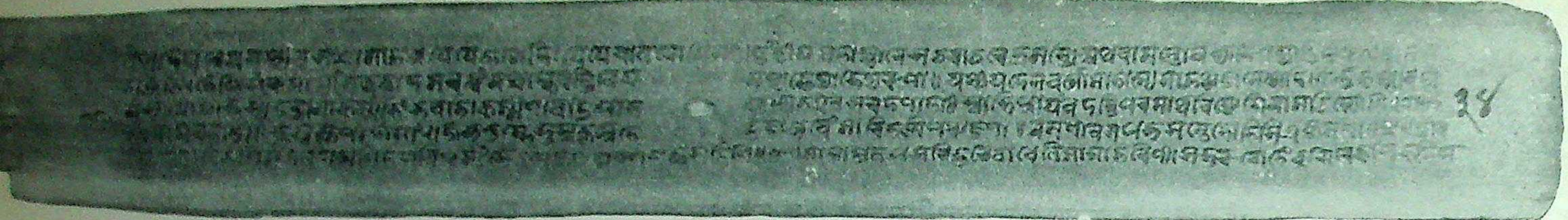
dvitīyapadena utpādasvarūpamāhuḥ. jaiso ityādi. sarvvanairātmyāvagamena[4] kasyotpādovidyate. bho yogindrāḥ. svayamevātmānaṃ saṃbodhya vadanti. yasyaotpādo nāsti tasya bhaṅgopina dṛśyate..tathācādvayasiddhau..
yasya svabhāvo notpattirvvināśo naiva dṛśyate.
tatjñānamadvayannāma[5] sarvasaṃkalpavarjjitam..
ataeva jīvitā[6] puruṣeṇa saṃbhavāhavena[7] saha bhedopalambhe[8] nāstīti. tathāca sūtake..
supta prabuddhe tu na canyabhedaḥ saṃkalpayet svapnaphalābhilāṣī..

tṛtīyapadena svayamevānusaṃsāmāhuḥ.. yasminmaraṇādi bhaya. śvā vidyate[9]. sopi[10] yogī rasāyane vividhādi kalpyaprayogaṃ karoti. vayaṃ punarmaraṇādi[11] bhaye niḥśaṃka nirvikalpa rupāḥ.

catu

---

[1] *pādādi bhaṅgaṃ* (B).
[2] *kīdṛśaṃ* (B).
[3] *bhavagavatī* (A). Em. *bhagavatī* (B).
[4] sarvve *nārātmyāvagamena* (B).
[5] *tajjñānamadvayannāma* (B).
[6] Em. *jīvatā* (B).
[7] *saṃbhavāhavena* (B).
[8] Em. *bhedopalambhe* (B).
[9] *bhayaṃvā vidyate* (B).
[10] *so'pi* (B).
[11] *punaḥ maraṇādi* (B).



34-B

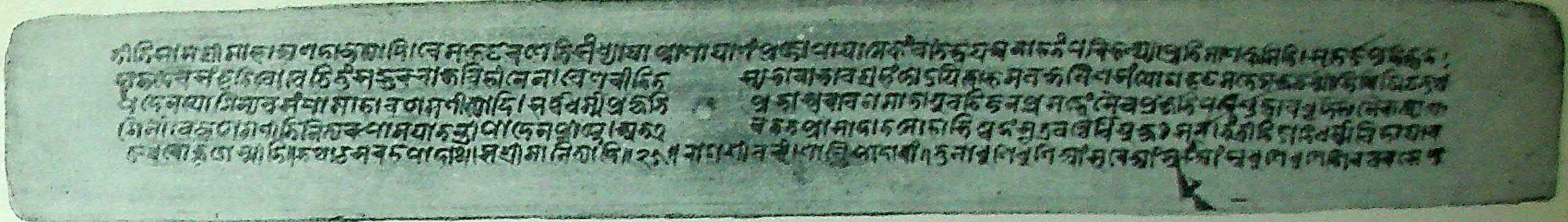
rthapadena punarapyanusamśāmāhuḥ[1]. ye ye ityādi. ye ye vālayoginaḥ. jambudvīpa[2] mahāsthāne sacarācare bhramanti. athavā mantro[3]ṣadhyādi*śaktyā tridaśaṃ devālayaṃ*[4] gacchati[5]. tepi gurumārgālavdhatvādamaratvaṃ na prāpnuvanti. vayamapyacchedyābhedyarūpā..

pañca(ma)padena[6] vartmāmāhātyamāhuḥ[7]. jāmetyādi. kartṛkarmavihīnasya yogīndrasya janmanā karmma kiṃ bhavati. karmmaṇā vā utpādaśca. ataeva sarahapādāḥ svābhiprāyaṃ vadanti paramārthavidyoginâmacintyo hi. 22[8].

rāga baḍḍāḍi..bhusukupādānām
jai tumhe[9] *busuku*[10] *ahei*[11] *jāibe*[12]
mārihasi[13] *pañcajaṇā*[14]
nalaṇibana[15] *paisante*[16] *hohisi ekumaṇā..dhru.*
jibante bhelā[17] *bihaṇi maela*[18] *ṇaaṇi*[19]*(.)*
haṇabiṇu māṃse[20] *bhusuku padmabaṇa*[21] *paisahiṇi*[22]*..dhru.*
māājāla pasaria re[23] *bādheli*[24] *māāhariṇi*[25].
sadguru bohẽ[26] *bujhi re kāsu kadini*[27]

---

[1] *punarapyanu samsāmāhuḥ* (B).
[2] *jaṃdvipa*, with *bu* written on the upper margin, just before *dvi* (A).
[3] *mantrāḥ* (B).
[4] This portion being indistinct in the text-A, Sastri's reading has been followed.
[5] Em. *gacchanti* (B).
[6] *pañcapadena* (A). Em. *pañcamapadena* (B).
[7] Em. *vartmamāhātmyamāhuḥ* (B).
[8] Following the first 2, there is a full-stop with a cut-mark on it, and the second digit 2, is written on the next line (A).
[9] *tumbhe* (E).
[10] *bhusuku* (B,C,E). Sahidullah has dropped this word.
[11] *ahei* (C,D,E).
[12] *jāiba* (D).
[13] *mārihasi se* (E). In the A-text the scribe first wrote *se*, and then changed it to *si*.
[14] *pāñca janā* (D).
[15] *naliṇi bana* (D).
[16] *pāisante* (D).
[17] In the A-text this portion is indistinct. Sastri's reading has been followed here. *jibante bhaila* (D).
[18] *bihāṇi maila* (D).
[19] *ṇaaṇi* (C, D).
[20] *haṇabiṇu māse* (B), *gahaṇabiṇu mā̃se* (C), *biṇu mā̃se* (D).
[21] *pā gharea ṇa* (D).
[22] *paisahili* (C).
[23] *pasari āre* (B), *pasaria re* (C.D.E).
[24] *bā̃dheli* (C).
[25] *mā̃ā hariṇi* (D).
[26] *sadguru-bohĩ* (E).
[27] *kadini* (B, E), *kahini* (C), *kahāni* (D).



39-A[1]

tīti sāmagrīmāha. aṇahā ityādi. vemakaṭaraṇeti saṃdhyāyā prāṇāpāṇaṃ prajñopāyātmakaṃ vātadvaya[2] anāhataṃ parikalpya pratimānakamiti. sahaja praticchandakaṃ tadeva saṃvṛti bodhicittaṃ sadguruvākyavihīnena. veṇavīti tasya bhāvābhāvagrahaṃ todayitvā kamalakuliśasaṃyoga dṛḍhamabhedya kṛtasmābhiriti[3].

caturthapadena yoginyanusaṃśāmāha. vathāmaṇityādi. sarvvadharmmaprakṛtiprabhāsvarāvagamāt yuvatijanaprasaṅge sâha prakṛtipariśuddhāvadhūtikā nâirātmayoginī. baiṭhāmaṇiti nityarūpā mayā tantrīpādena prāpte[5]. ataeva tat prasādāt[6] mohābhisvaṅga sūtravandhârviyuktaḥ san. tantrīti jātidharma bihāya[7] vajradharo bhutosmīti[8]. . tathâca sarahapādāḥ. sa śrīmānityādi . . 25 . .

rāga śibarī śāntipādānaṃ . .

tulā dhuṇi dhuṇi āsure[9] āsu
āsu dhuṇi dhuṇi ṇirabara[10] sesu

---

[1] 35-A to 38-A Mss. are missing.

[2] Em. *vātadvayaṃ* (B).

[3] Em. *dṛḍam abhedyaṃ kṛtamasmābhiriti* (B).

[4] *vaiṭhāmaṇiti* (B).

[5] Em. *prāptā* (B).

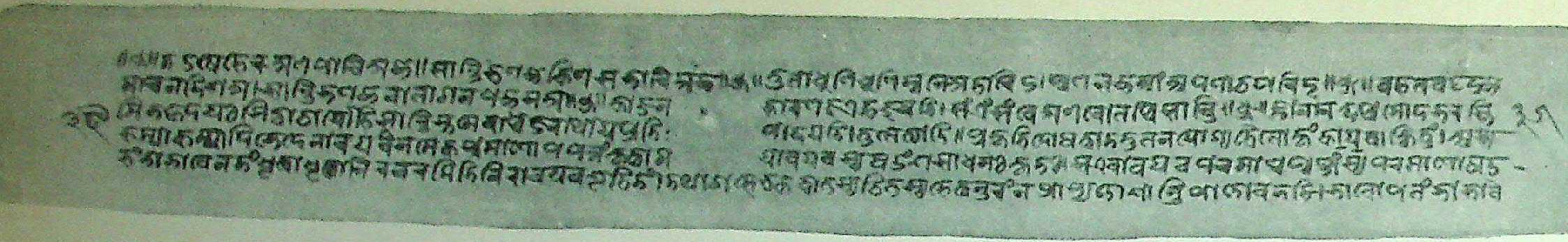
[6] *prasādāt*, with cut-mark on a diacritic of *prā* (A).

[7] Em. *jātidharmmān vihāya* (B).

[8] *bhūto'smīti* (B).

[9] *āsu re* (E).

[10] *nirabaka* (D).



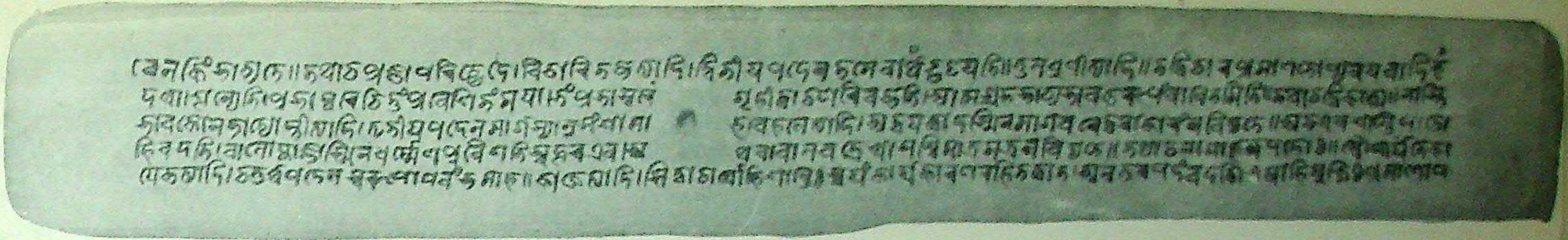
39-B

. . dhru . .
tauṣe herua[1] *ṇa pābiai . .*
sānti bhaṇai kiṇa sa bhābiai[2] *. . dhru . .*
tulā[3] *dhuṇi dhuṇi sune*[4] *ahāriu.*
puṇa laiā̃[5] *apaṇā*[6] *caṭāriu . . dhru . .*
bahala baṭa dui māra na diśaa[7]*.*
sānti[8] *bhaṇai bālāga na paisaa*[9] *. . dhru . .*
kāja na kāraṇa ja ehu juati[10]*.*
sā̃ẽsambeaṇa[11] *belathi sānti . . dhru . .*

jñânânandapramoda bharastimita hṛdayaḥ siddhâcâryo hi sântistamevârthaṃ[12] janârthâya pratipâdayati. tuletyâdi . . prakṛtidosatvât tulanayogya trâilokyaṃ kâyavâkcittaṃ. asya kampâkampâdibhedenâvayavinamekapramâṇopapannaṃ kṛtvâ mayâvayavasya ṣaḍaṃśasâdhanaḥ kṛtaḥ . . sa evâvayava paramâṇupuñjasya paramâṇo[13] saḍahaṃtâ[14] bhâvena taṃ dhūtvâ dhutrâniravaramiti nirâvayava śūcitaṃ. tathâcâhetukatvâttasya cittasya hetvantaraṃ na pprâpyate. śântipâdo vadati. bhâvopalaṃbhâvhâ've'[15] .

---

[1] *tauṣe herua* (B), *tau se herua* (C,D), *tau sehe rua* (E).
[2] *sabhābi ai* (B), *sa bhābiai* (C,E), *so bhābiai* (D).
[3] *tulā* (C,D).
[4] *suṇe* (C), *sūne* (D).
[5] *laiā* (C).
[6] *apaṇā* (D).
[7] *bahaṇa bāṭa duära na diśai* (D), *bahala bāṭa dui māra na diśaa* (E).
[8] *śānti* (B,C).
[9] *paisai* (D).
[10] *jachu jaati* (B), *ja ehu jugati* (C).
[11] *sā̃ẽ sā̃beana* (B,D), *saasā̃beana* (C), *sā̃ẽsambeaṇa* (E).
[12] *śāntistamevārthaṃ* (B).
[13] *paramāṇoḥ* (B).
[14] *ṣaḍaṅgatā* (B).
[15] The last letter *ve* has been repeated on the next page (A).



40-A

vena kiṃ bhāvyate..tathāca prajñāparicchede.[1] vicārita ityādi.

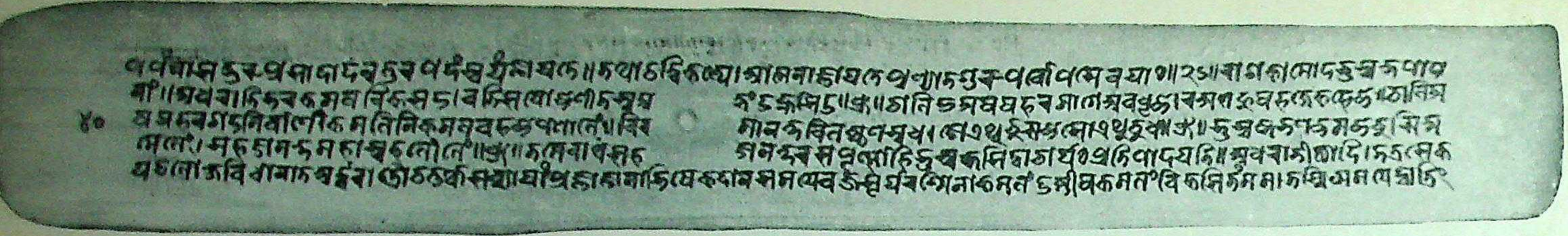
dvitīyapadena tamevārthaṃ dṛḍhayati.. tuladhuṇityādi.. tadvicārapramāṇatopyavayavādihaṃ[2] datvā śūnyeti prabhāsvare cittaṃ praveśitaṃ mayā. taṃ prabhāsvareṃ[3] gṛhītvā caṭāriva iti. ātmagraha bhāvyabhāvakarūpaṃ vādhitamiti.. tathāca dvikalpe.. nāsti bhāvako na bhābhyostityādi[4]

tṛtīyapadena mārgasyānusaṃśāmāha[5]. vahaletyādi. advayatvādasmin mārgavare dvayākāraṃ na vidyate.. ataeva śāntipado hi vadati. bālo hyājñasmin[6] dharmme ṇa[7] praviśati sudūra eva. athavā bālavadrekhā[8]sandhimātramatra na vidyate..
tathāca nāgārjjunapādāḥ. sâśiryaṃte kāye ityādi.

caturthapadena svarūpopalambhamāha.. kājetyādi. siddhācāryohi śāntiḥ svayaṃ kāryakāraṇarahitatvāt. anuttarapadaṃvadati. eṣāhi yuktiḥ pramāṇo'pa[9]

---

[1] Sastri dropped this drop sign.
[2] *to'pya vayavādikaṃ* (B).
[3] *prabhāsvaraṃ* (B).
[4] *bhāvyo'stityādi* (B).
[5] *mārgasyānuśaṃsāmāha* (B).
[6] *bālo hyajño smin* (B).
[7] *na* (B).
[8] *bālavat rekhā* (B).
[9] *pa* has been repeated on the next page.



40-B

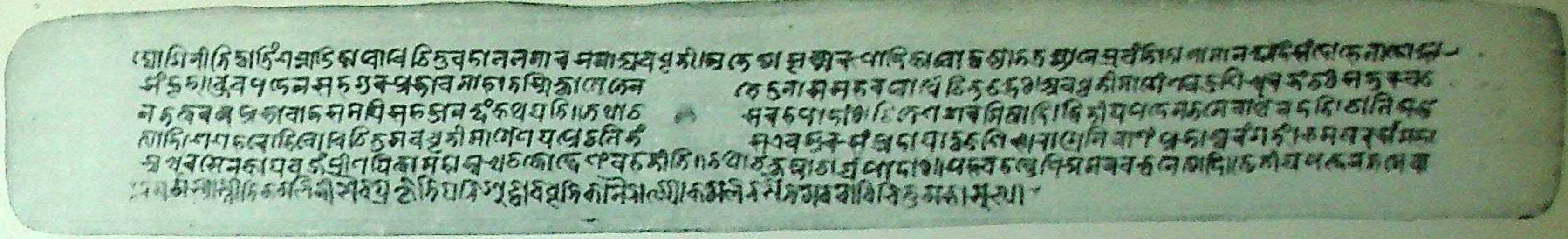
papaṃnnā[1] sadguruprasādādanuttara padaṃ svayaṃ jñāyate.. tathāca dvikalpe. atmanā jñāyate puṇyāt guruparvopasevayāḥ[2].. 26..

rāga kāmoda (.) bhusukupādānāṃ..
adharāti[3] bhara kamala bikasau[4].
batisa yoiṇi[5] tasu aṅga uhlasiu[6]..dhru..
cāliua[7] ṣaṣahara[8] māge abadhai.
raaṇahu[9] ṣahaje[10] kahei.. .
cālia ṣaṣahara[11] gau nibāṇē[12].
kamalini kamala bahai paṇālē..
biramānanda bilakṣaṇa[13] sudha[14]
jo ethu bujhai so ethu budha[15]..dhru..
bhusuku bhaṇai mai bujhia melē[16].
sahajānanda mahāsuha lilē[17]..dhru..

tamebārthaṃ sahajānanda rasapūrṇṇohi bhusuku sidhācāryaḥ pratipādayati.. adharātītyādi. tatra sekapaṭaloktavidhānāt ardharātrau caturthī sandhyāyāṃ prajñājñānābhiṣeka dānasamaye vajrasūryaraśminā kamalaṃ usñiṣakamalaṃ bikasitaṃ mama. tasminsamaye dvātriṃ(sa)[18]

---

[1] *papannā* (B).
[2] *guruparvvopasevā* (B).
[3] *adharāti* (D).
[4] *bikasiu* (C), *bikāsau* (D).
[5] *joinī* (B,D), *joiṇī* (C).
[6] *uhnasiu* (B,E), *ullasiu* (D).
[7] *cālia* (D), *cāliau* (C).
[8] *sasahara* (C,D).
[9] *raaṇahu* (B,D), *raaṇaphu* (E), Bagchi read *raaṇa hu* and emended as *raaṇa pabhāhu* (C).
[10] *sahaje* (C,D).
[11] *sasahaṛa* (C,D).
[12] *nibāṇe* (C), *nibāṇī* (D).
[13] *bilakkhaṇa* (D).
[14] *sūdha* (D).
[15] *būdha* (D).
[16] *mele* (C,D).
[17] There is a superfluous *e* diacritic preceding the word *lī* (A), *melī* (B,E), *mele* (C,D).
[18] The word covering two pages is *dvātriṃdyobiniti* (A); apparently the correct word should be *dvatriṃśadyoginiti* (B).



41-A

dyoginīti dvātriṃśannāḍikā bodhicittavahā lalanārasanā avadhūti .abhedyā[1] sūkṣmarūpādikā boddhavyā[2] tatrasthāne sravaṃti. tāsāmāndādi saṃdohenāṅgohṇāsaṃbhūt[3]

dhruvapadena satguruprabhāvamāha. tasminkāle[4] tena hetunā sasahara bodhicittacandraḥ. abadhūtimārgeṇa vajraśikharaṅgataḥ[5] sadgurubacanatatvaratna prabhāvāt sa mayi sahajānandaṃ kathayati. . .tathāca sarahapādāḥ. citte śaśa(ha)ramityādi[6].

dvitīyapadena tamevārthaṃ vadati. cālia ityādi. śaśaharo hi bodhicittamavadhūtimārgeṇa yatpracalitaṃ sa eva gurusampradāyādvajraśikharāgre nirvāṇaṃ[7], prabhāsvaraṃ gataṃ. kamalarasaṃ mahāsukha[8] rasarṃasyāstīti kamalinī saivaprakṛti pariśuddhāvadhūtikā nairātmyā kamalarasaṃ tameva bodhicitta mahāsukha[8], rasena kāyavajraṃ prīṇayitvā mahāsukhacakoddeśaṃ[9] vahatīti. . tathāca kṛṣṇācāryapādāḥ. paha vahante ṇiamara vandhanetyādi.

tṛtīyapadena tamevā

---

[1] Em. *abhedyāḥ* (B).

[2] *bodhavyāḥ* (B). Sastri used a stop-sign here.

[3] Em. *tāsāṃ ānandādisandohenāṅgahṇā sobhūt* (B).

[4] *tasmin kāle* (B).

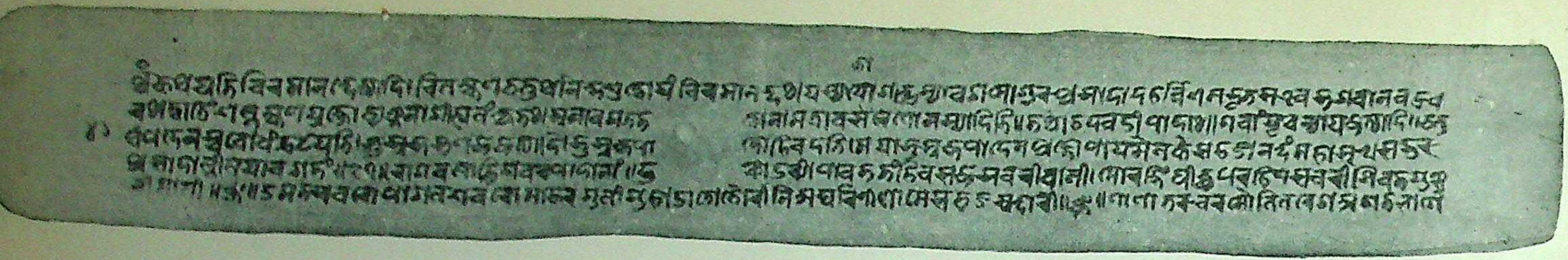
[5] Sastri used a stop-sign here.

[6] *śaśaramityādi* (A). Em. *śaśaharamityādi* (B).

[7] *nirvāṇam* (B).

[8] This portion, indicated by tick-mark is written on the lower margin. The handwriting is quite different; script seems to be old Newari (A).

[9] *cakroddeśam* (B).



41-B

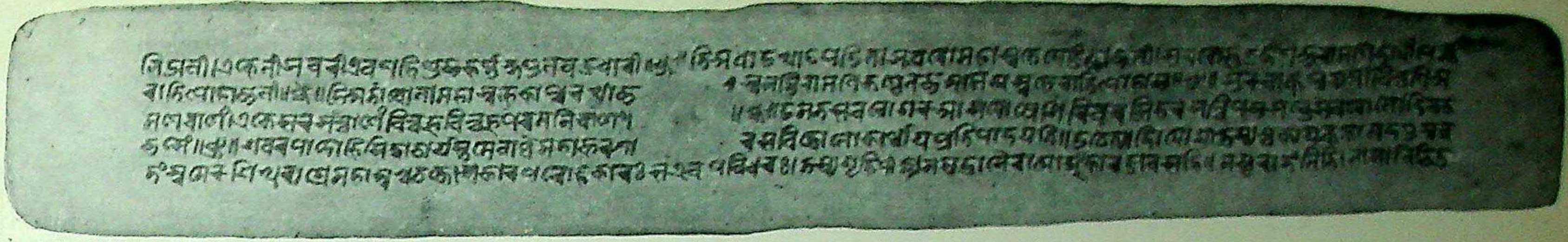
rthaṃ kathayati biramānandetyādi. vilakṣana caturthānanda śuddhoyaṃ[1] viramānandaḥ. yasya yogīndrasyāvagamo guruprasādādaharnnriśamabhūt sa eva bhagavān vajradharaḥ. dvātriṃśallakṣaṇayukto vyañjanāśityalaṃkṛtaḥ. anadhigata tatvānāmatrāvakāśo[2] na syāditi. tathāca davaḍīpādāḥ..gavāṃ jūthanyāya ityādi.

caturthapadena svabodhaṃ draḍhayati. bhusuku bhaṇai ityādi. bhusukupādohi vadati. mayā bhusukupādena prajñopāyamelake sahajānandaṃ mahāsukha sadguruprasādāllilayāvagataṃ..27..

rāga balāḍḍi[3] *śabarapādānāṃ..*
uñcā uñcā[4] *pābata tāhi*[5] *basai sabarı bāli.*
moraṅgi piccha[6] *parahiṇa*[7] *sabarı gibata*[8] *guñjarı māli..dhrū..*
umata sabaro pāgala śabaro[9] *mā kara guli guhāḍā*[10] *tohâurı*[11]*,*
nia[12] *ghariṇi*[13] *ṇāme sahaja sundārı*[14]*..dhrū..*
ṇāṇā[15] *tarubara mâulila re gaaṇata lāge*

---

[1] *śuddho'yaṃ* (B).
[2] *trābasaveśo*, with a cut-mark on *sre* (A).
[3] *baraḍḍi* (D).
[4] *ucā ucā* (B), *ucā ucā* (C).
[5] *tahi* (B,C,D).
[6] *moraṅgipiccha* (B) *moraṅga piccha* (D).
[7] *parihāṇa* (D).
[8] *gibata* (D,E).
[9] *sabaro* (C,D).
[10] *guhāṛi* (D).
[11] Sahidullah tranferred the word *tohâuri* to the next line and read as *tohori* (D).
[12] *ṇia* (B,C,D,E).
[13] *gharaṇi* (E).
[14] *sundari* (C,D).
[15] *nānā* (C).



42-A

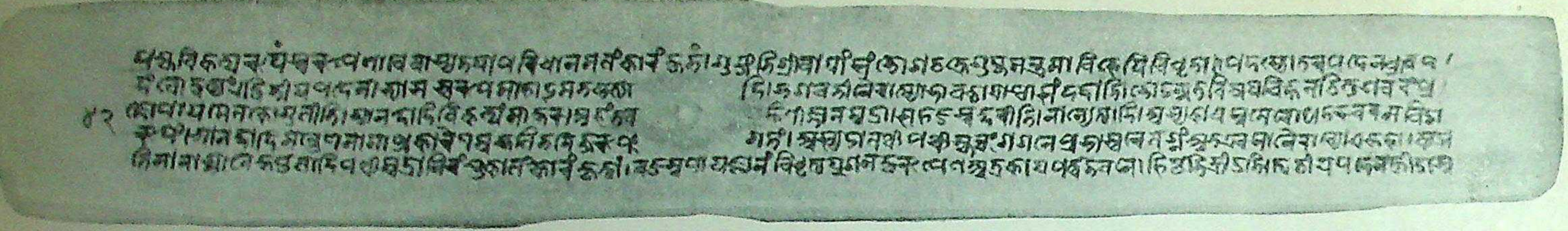
li[1] *ḍāli.*
ekeli sabari e baṇa hiṇḍai karṇṇakuṇḍalabajradhāri[2] *. . dhru*
tia dhāu khāṭa paḍilā sabaro mahāsuhe[3] *seji chāili.*
sabaro bhujaṅga[4] *ṇairāmaṇi*[5] *dāri pemha*[6] *rāti pohāili . . dhru . .*
hia tā̃bolā mahāsuhe kāpura khāi . .
suna nirāmaṇi[7] *kaṇṭhe laiā mahāsuhe rāti pohāi . . dhru . .*
gurubāka puñcaā[8] *bindha ṇiamaṇe*[9] *bāṇē.*[10]
eke sarasandhāṇē[11] *bindhaha bindhaha*[12] *parama nibāṇē*[13] *. . dhru*
umata sabaro garuā roṣe[14] *(.)*
giribara sihara sandhi[15] *paisante sabaro loḍiba kaisē*[16] *. . dhru . .*

śabaropādohi siddhácārya stamevártham mahākaruṇārasaviddho lokārthāya pratipādayati . . ucetyādi[17] yogindrasya svakāyakaṅkāladaṇḍamunnataṃ sumeruśikharāgre mahāsukhacakre. sakāraparohakāraḥ sa eva pavidharaḥ.

tasya gṛhiṇi jñānamadrā nâirātmā ā̃kārajā vasati . . mayūrāṅgamiti nānā vicitra

---

[1] *li* (B,C,D).
[2] *karuṇakuṇḍalabajradhāri* (B,C.), *karṇakuṇḍala* (D), *karṇa kunda bajradhari* (E).
[3] *mahāsuhke* (B,C).
[4] *bhuaṅga* (C).
[5] *ṇā̃ rāmaṇi* (B,C).
[6] *pemha* (D), *pentha* (E).
[7] *n ẫrāmaṇi* (C,D).
[8] *pucchia* (C), *dhanuā* (D).
[9] *ṇia maṇe* (B,E), *ṇianaṇa* (C), *nia mane* (D).
[10] *bāṇe* (C).
[11] *sarasandhānē* (B), *śarasandhāne* (C), *sara sandhānē* (D), *śarasandhānē* (E).
[12] Sahidullah has dropped the second *bindhaha*.
[13] *parama nibāṇē* (B), *paramanibāne* (C), *parama nibāṇē* (E).
[14] In the Ms., *garuā soroṣe*, with a cut-mark on *so*; *garuā roṣe* (B,C), *garuā roṣē* (D), *garu āsa roṣe* (E).
[15] *giribara-sihara sandhi* (E).
[16] *kaise* (B,C,D), *kaisē* (E).
[17] *ūcetyādi* (B).



42-B

pakṣavikalpyarūpaṃ svarūpenâdhivâsya tayâ paridhānamalaṃkāraṃ kṛtaṃ. guñjati[1] grīvāyāṃ saṃbhogacakre guhyamantramâvikepi[2] vidhṛtâ..
padasyottara padena dhruvapadaṃ bodhavyaṃ..

dvītiya padenâbhyâsasvarūpamâha. umata ityâdi. bhagavatī nâirātmyā bhāvakāyāśvāsaṃ dadāti. bho unmatta visayavikkalacitta[3]śavaraṃ prajñopāyamelake. guliti. ânandâdi vikalpaṃ mâ kuru. ahaṃ tava gṛhiṇījñānamudrā. sahaja sundarīti. nānyetyâdi. asya kāyasumeroḥ. taruvaramavid(y)ârūpaṃ. ânandādi mantreṇa nânâ prakārena mukulita nija rūpaṃ gataṃ. asya ḍâlañca pañca skandhaṃ gagane prabhâsvare lagnaṃ[4] ataeva sâ nâirâtmyâ[5] ekakā. karṇṇeti[6] nānā sthāne kuṇḍalādi pañca mudrâ niraṃśukâlaṃkaraṃ krtvâ. vajramupâyajñānaṃ vidhṛtya yuganaddharūpeṇa atra kâya parvvatabane. hiṇḍati krīḍati.

tṛtīya padena krīḍâsu.

---

[1] Em. *guñjeti* (B).

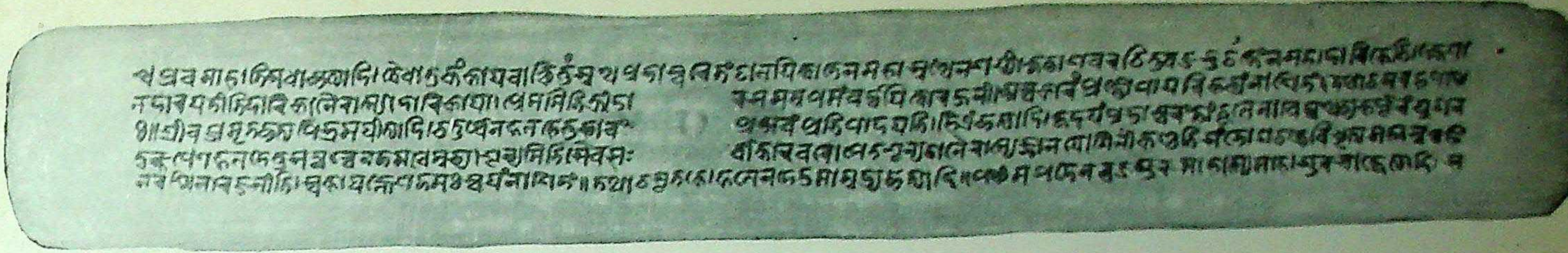
[2] *guhyamantramâvike'pi* (B)

[3] *viṣayavihvalacitta* (B).

[4] Sastri inserted here a stop-sign.

[5] *nâiratmâ* (B).

[6] There is doubt about the correct reading of this word. Sastri's reading has been followed.



43-A

kha pravamāha[1]. tia dhā ityādi. traidhātukaṃ kāyavākcittaṃ sukhaprabhāsvare taṃ ṭālayitvā tena mahāsukhena śayyāṃ kṛtvā śavaracittavajrabhu[illegible]aṅgena[2] saha. dāriketi. kleśān dārayatīti dārikā nairātmyā[3] darikāyā. premamiti krīḍārasamanupamaṃ vaddhaitvā rajanī. andhakāraṃ prajñopāyavikalpaṃ nāśitaṃ..tathāca sarahapādāḥ..śrīvajrāmṛta ityapi bhramayītyādi.

caturthena phalahetu bhāvaṃ prabhāvaṃ pratipādayati hiē ityādi. hṛdayaṃ prabhāsvaraṃ tāṃvulenādhimukhacya[4] karpūraṃ yuganaddharūpeṇa phalahetu sambandhena tamadhimucya. śunyamiti saiva sarvākāra[5]varopeta śūnyatā nairātmyajñāna yoginīṃ[6] kaṇṭhati[7] saṃbhogacakre bidhṛtya mahāsukhajñānaraśminā rajanīti. svakāyakleśatamaḥ svayaṃ nāśitaṃ..tathāca sūtake. phalenahetumāmudrya ityādi.

pañcama padena vajragurumāhātmyamāha. guru-vākyetyādi. sa

---

[1] Em. *pravāhamāha* (B).

[2] *bhuraṅgena* (A): *Em. bhujaṅgena* (B).

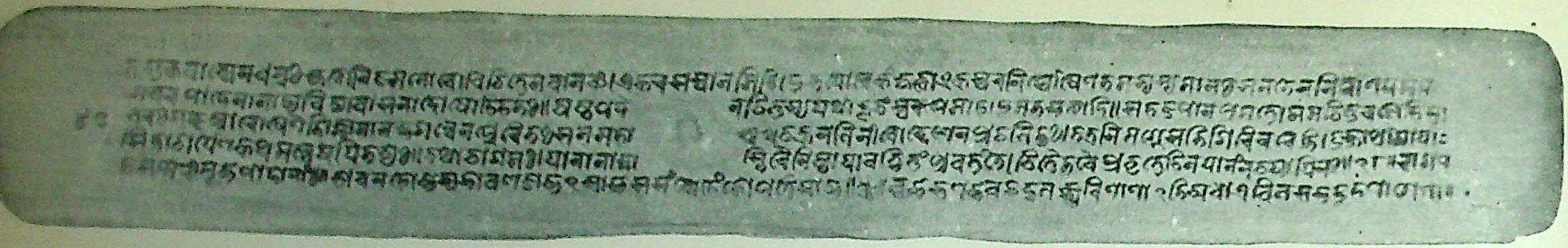
[3] *nairātmā* (B).

[4] Em. *tāmvulenādhimucya* (B).

[5] *sarvākāra* (B).

[6] *yoginī* (B). Sastri used a stop-sign here.

[7] Em. *kaṇṭheti*.



43-B

t guru vâkyena dhanuḥ kṛtvâ nijamanobodhicittena vânañca[1] eka rasaṃvânamiti[2]. ubhayorekaṃ kṛtvâ ekasvaranirghoṣeṇa tamabhyasyamānaḥ san tena nirvâṇa samayâ[3] savara padenanâdya vidyâvâsanadoṣohi hataḥ..

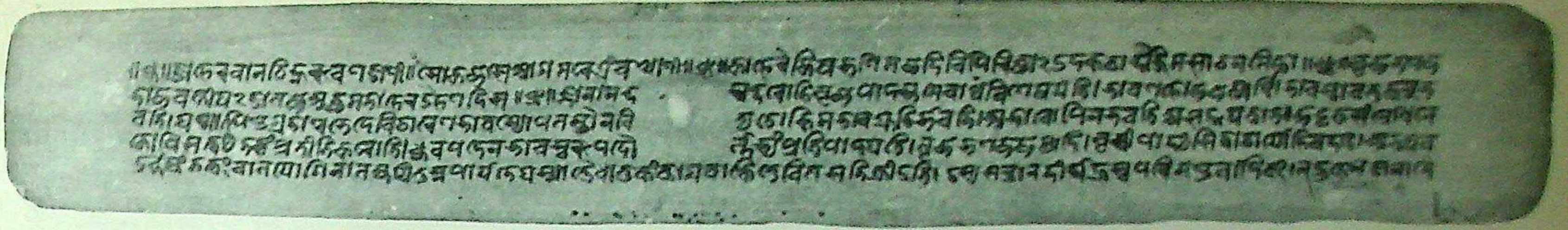
ṣaṣṭha padena cittasya yathâbhûtaṃ svarûpamâha. umata ityâdi..sahajapânapramatto mama cittavajrohi śavaraḥ[4] garuā roṣeṇeti. jñānānandagandhena preritaḥ san mahâsukhacakra nalinî v(an)oddeśena[5] pracalitaḥ. tatra nimagne satí girivareti. uktârthâ mâyâ[6] siddhâcāryeṇa kathamanveṣayitavyaḥ.. tathâcâgamaḥ.

yânânânnâsti[7] vai niṣṭhâ yâvaccittaṃ[8] pravarttate.
cittai tatvai[9] pravṛtte hi nayânaṃ na ca yâyinaḥ..28..

rāga paṭamañjari (.) lūipādānāṃ[10]..
bhāba na hoi abhāba ṇa jāi(.)[11]
āisa[12] *sambohẽ ko patiāi..dhrū..*
lui bhaṇai baṭa[13] *dularkkha*[14] *biṇāṇa(.)*
tia dhāe bilasai uha ṇāṭhāṇā[15]

---

[1] Em. vāṇaṃ ca (B).
[2] *ekarasaṃ vānamiti* (B). Sastri dropped this stop-sign.
[3] *nirvāṇena mayā* (B).
[4] Probably the scribe first wrote sa, and then corrected as *śa*.
[5] *voddeśena* (A). Em. *vanoddeśena* (B).
[6] Em. *uktārtho mayā* (B).
[7] *yānānāṃ nāsti* (B).
[8] *yāvat cittaṃ* (B).
[9] *citte tattve* (B).
[10] ḥ inserted at the end of the word, with a cut-mark, (A).
[11] Instead of a single bar sign, here the scribe has inserted old Newari '१' sign, denoting single pause (A).
[12] aisa (C,D).
[13] *lui bhaṇai baḍha* (C,D).
[14] *dularkkha* (A), *dulakkha* (B,C,D,E).
[15] *lāge ṇā* (B,C,D), *na thāṇā* (E).



44-A

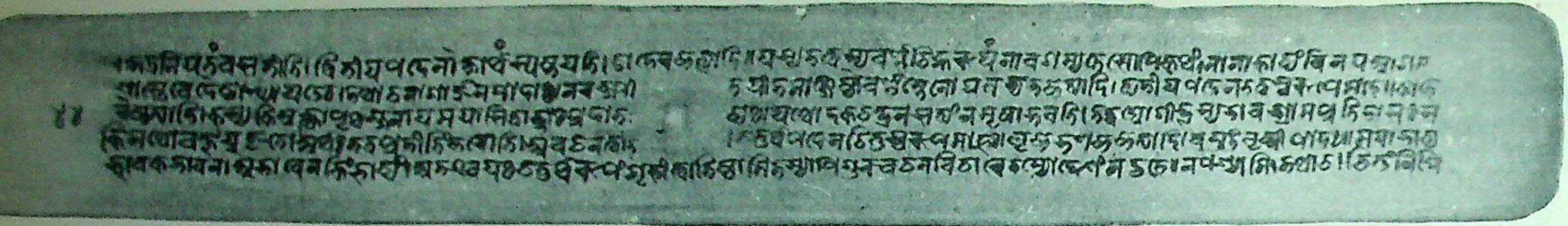
. . dhru . .
jāhera bānacihṇa rūba ṇa jāṇi . .
so kaise āgama beẽ bakhāṇi . . dhru . .
kāhere kiṣabhaṇi mai dibi pirichā[1]*(.)*
udaka cānda jima sāca na michā[2]* . . dhru . .*
lūi bhaṇai (mai)[3]* bhāiba*[4]* kiṣa*[5]*(.)*
jā lai acchama tāhera uha ṇa disa[6]* . . dhru . .*

jñānânanda sundarohi lūipādastamevârthaṃ viśeṣayati. bhâva no hoi ityâdi. bhâvastâvattatvanna[7] bhavati. yasmātpiṇḍagrahāṇubhede vicāreṇa bhāvasyopalambho na vidyate. kima bhâvaśrutirbhavati. abhâvopi[8]na bhavati asadrūpatvāt. idṛkasaṃbodhane kopi satvaḥ[9] tatvaṃ[10] pratīti karoti.

dhruvapadena bhāvasvarūpadaûrllabhyaṃ pratipādayati. lūi bhaṇai ityâdi. lūyipādaḥ siddhācāryohi vadati. ataeva durlakṣaṃ tatvaṃ[11] vālayoginā lakṣayitumna pâryate[12] yasmātraîdhātukaṃ kâyavâkeitte vilasati krīḍati . . tasya santāna dīrghahrasva parimaṇḍalādikaṃ. na ūhe na jānāmi(.)[13]

---

[1] piricchā (B,C,D). Instead of usual stop-sign, a sign like २ has been used.
[2] micchā (B,C,D).
[3] According to the com. and the Tib. text, a word *mai* should he included. For versification also one bimoric word is necessary. In texts C, D and E this word has been inserted.
[4] *bhābai* (C).
[5] *kiṣ* (B). *kisa* (C). *kisa* (D). Here also a sign like ३ has been used.
[6] *dis* (B).
[7] *bhāvastāvat tattvanna* (B). *bhāvastāvat tattvaṃ na* (C).
[8] abhāvo'pi (B).
[9] *sattvaḥ* (B).
[10] *tattvaṃ* (B).
[11] *tattvaṃ* (B).
[12] Sastri used a stop-sign here.
[13] This stop-sign is on the next page.



44-B

kutra niyataṃ vasatīti.

dvitīya padenoktārthaṃ[1] spaṣṭayati. jāhera ityādi..yasya tatvasya varṇṇacihṇarūpaṃ nāvagamyate sopi kathaṃ. nānā kāvyaṃ[2] vinaya āgamaśāstre vedaivyākhyāyate[3] ca. tathāca nāgārjunapādāḥ. na raktapīta'pīta'mañjiṣṭho[4] varṇṇastenopalabhyata ityādi.

tṛtīyapadena tatvasvarūpemāha[5]..kāhere ityādi. kasya kimuktvā pṛthagjanāya mayā siddhāntaḥ[6] pradātavyaḥ. yathodakacandra[7] na satyaṃ na mṛṣā bhavati[8]. tadvadyogīndrasya bhāvagrāma pratibhāsaḥ sa kimatho[9] vaktuṃ yujyate. arthaḥ tatra pratītiṃ karoti. avacanatvāt.

caturthapadena cittasvarūpamāhuḥ[10] lūi bhaṇai ityādi. vadati lūyīpādaḥ[11].. mayā bhāvyabhāvakabhāvanā abhāvena kiṃ bhāvyaṃ. ataeva yaḥ caturtharūpaṃ[12] gṛhitvā tiṣṭhāmi tasyāpi guruvacanavicāre tasyoddeśaṃ na ūhe. na paśyāmi. tathāca.

cittaṃ 'nisci'[13].

---

[1] *padena uktārthaṃ* (B).

[2] *kāvye* (B).

[3] *vede vyākhyāyate* (B).

[4] *pīta* has been written twice. The reading should be, *raktapītamāñjiṣṭho* (B).

[5] *svarūpamāha* (B).

[6] *siddhāntaḥ*, with a cut-mark o nthe final *ā* diacritic (A).

[7] Em. *yathodakacandraḥ* (B).

[8] This stop-sign has been omitted by Sastri.

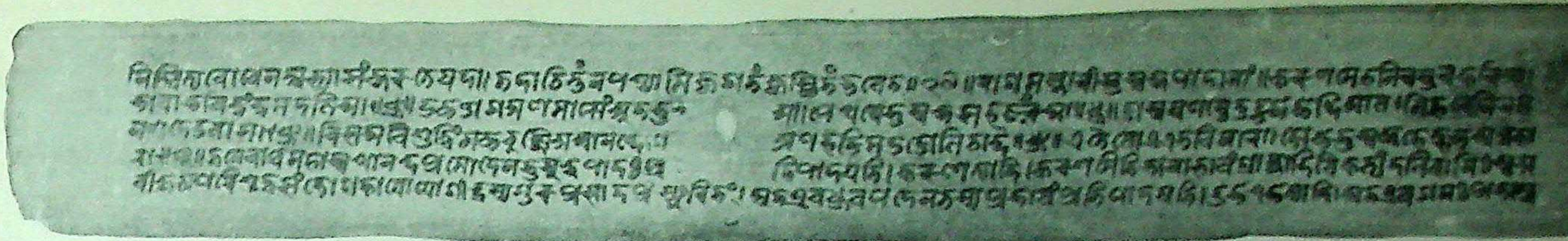
[9] *kimartho* (B).

[10] *svarūpamāhaḥ* (B).

[11] yi of *luyi*, is not distinct, due to overwriting on another letter.

[12] *yaścaturtharūpam* (B).

[13] *niści* has been again written on the next page, hence should be omitted here (A).



45-A

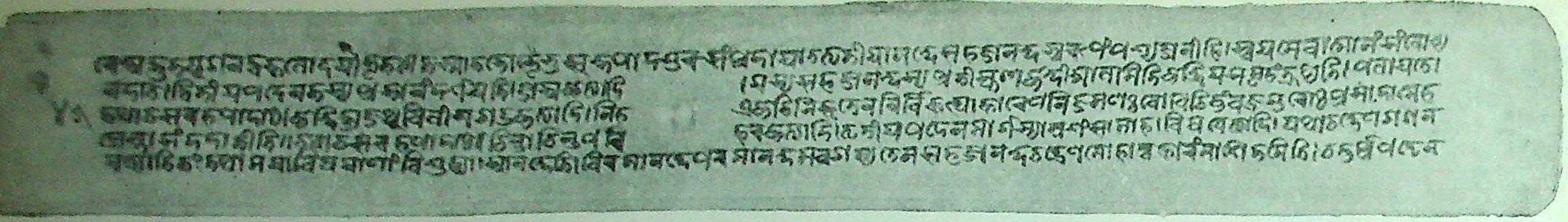
niścitya bodhena abhyâsaṃ kurute yadâ.
tadâcittaṃ na paśyâmi kka gataṃ kka sthitaṃ bhavet. .29. .
rāga mallāri (.) bhusukupādānāṃ. .
karuṇa[1] *meha mirantara fariā.*
bhābābhāba dvaṃdvala[2] *daliā. .dhru. .*
uittā gaaṇa mājhẽ adabhuā[3].
pekha re[4] *bhusuku sahaja saruā*[5]*. .dhru. .*
jāsu suṇaṇte[6] *tuṭṭai*[7] *indiāla.*
nihure nia mana ṇa de ulāsa[8]*. .dhru. .*
bisaa biśuddhi[9] *mai bujjhjhia*[10] *ānande.*
gaaṇaha jima ujoli cānde. .dhru. .
e ṭâiloe[11] *eta biṣārā.*[12]
joi[13] *bhusuku hetbhai*[14] *andhakārā. .dhru. .*

tamevârtha mahâsukhânanda pramodena bhusukupâdaḥ pratipâdayati. karuṇetyâdi. karuṇamitibhâvâbhâvaṃ grâhyâdivikalpaṃ dalitvâ niḥsvbhâvîkṛtya pariśuddha saṃbhogakâyo yogîndrasya guruprasâdasphuritaṃ.

ataeva dhruvapadena tasya prabhâvaṃ pratipâdayati. uiě ityâdi. ataeva gamaḥ[15] prabhâsva. .

---

[1] *karuṇā* (C,D), *karuṇa-meha* (E).
[2] *dvandala* (B,C), *duṃdula* (D).
[3] *adabhūā* (B,C).
[4] *pekhare* (B,C).
[5] *sahaja ruā*, with *sa* written just above the line, with a tick-mark between *ja* and *ru*, (A). *sahajasaruā* (C), *sahaja sarūa* (D).
[6] In the A text the word may also read as *muṇante, sunante* (B,C), *muṇante* (D,E).
[7] *tuṭai* (D).
[8] *dea ulāsa* (C), *de ulāsa* (D).
[9] *bisuddhe* (C), *bisuddhi* (D), *bisaa bisuddhi* (E).
[10] *bujjhia* (C,E), *bujhia* (D).
[11] *tāloe* (C), *ṭaloe* (D).
[12] *eta bi sārā* (C), *etabi sārā* (D) *etabi sārā* (E).
[13] *jo uai* (D).
[14] *hebbhai* (B), *phejai* (C), *phelai* (D), *pheḍḍai* (E).
[15] Em. *ataevāgamaḥ* (A).



45-B

re adbhuta yuganaddhaphalodayo bhūtaḥ. tasmāt bho[1] bhusukupāda gurusampradāyāt tṛtīyānande sahajānandasvarūpaṃ paśya jānīhi. svayamevātmānaṃ sambodhya vadati.

dvitīyapadena tasya prabhāvaṃ darśayati. jāsu ityādi. yasya sahajānandasya pratīksaṇe indiālamiti indriyasamūhaṃ truṭyati[2]. palāyate. tathāca sarahapādāḥ. india jathu vilia gau ityādi. nihae iti[3]nibhṛtena nirvikalpākāreṇa nijamaṇaḥ bodhicittaṃ vajraguroḥ prasādātsahajollāsaṃ dadātīti. tathāca sarahapādāḥ. cintācintaparihara ityādi.

tṛtīyapadena mārgasyānuśaṃsāmāha. viṣayetyādi. yathā candreṇa gaganamudyotitaṃ tathā ma'ṣā'(yā)[4] viṣayāṇām viśuddhyā. ānandeti. viramānande paramānandamavagamya tena sahajānandacandreṇa mohāndhakāraṃ nāśitamiti.

caturtha padena

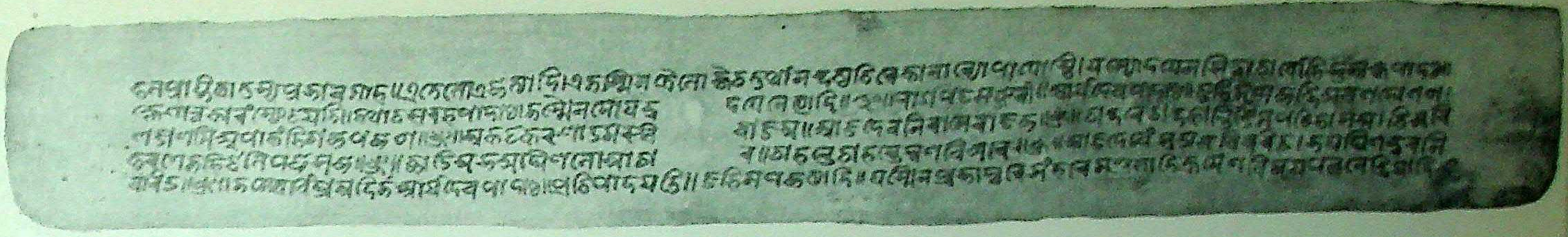
---

[1] Following the word *bho*, there is a letter *bhā* with *e* dicritic, which has been rejected with a cut-mark on it (A).

[2] Sastri dropped this stop-sign.

[3] Sastri inserted a stop-sign here.

[4] Em. *mayā* (B).



46-A

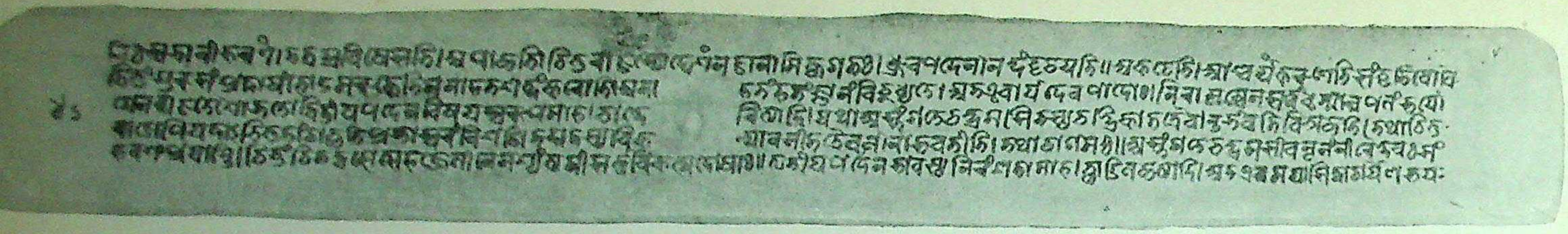
phalaprâptitvâttasya prabhâvamâha.. e teloe ityâdi. etasmin trâiloke[1] caturthânandavyâtirekânânyopâyosti[2]. yasyodayena siddhâcâryohi bhusukupâdaḥ. kleśandhakâraṃ sphetayati. tathâca sarahpâdâḥ. tasmaa̐namo yadudayenetyâdi. . 30. .

râga paṭamañjari. . ârjadevapâdâḥ. .
jahi maṇa india (pa)baṇa[3] ho ṇaṭhā[4]
ṇa jāṇami[5] apā kahi gai paithā. . dhrū. .
akaṭa karuṇā ḍamaruli[6] bājaa[7]
ājadeba nirāle[8] rājai[9]. . dhrū. .
cāndare cāndakānti jima patibhāsaa[10].
cia bikaraṇe[11] tahi[12] ṭali paisai[13]. . dhrū. .
chāḍia bhaa[14] ghiṇa loācāra. .
cāhante cāhante suṇa[15] biāra. . dhru. .
ājadebẽ saala bihariu[16].
bhaya ghiṇa dura nibāriu[17]. . dhrū. .

tamevârthaṃ pramuditaṃ âryadevapâdâḥ. . pratipâdayati[18]. . jahi maṇa ityâdi. . yasmin prabhâsvare saṃhâra maṇḍalâdikrameṇa viṣayapavanendriyâdikam

---

[1] Sastri read the word as *trâilo* and corrected as *trâilokha.*
[2] Em. *byatirekânnânyopayo'sti* (B).
[3] *india baṇa* (A), according to the Sans. com. and the Sans. rendering of this Tib. tr., *india pabaṇa* (B,C,D); *indiabaṇa* (E).
[4] *ho naṭhā* (B), *hoi ṇaṭhā* (C,D).
[5] *jānami* (B,C,D,E).
[6] *karuṇā ḍamaruli* (B), *karuṇa ḍamaduli* (C), *karuṇā-ḍamaruli* (D,E).
[7] *bājai* (D).
[8] *ṇirāse* (B,D), *nirāse* (C), *ṇirāle* (E).
[9] *rājaa* (C).
[10] *paḍibhāsaa* (C,E), *paḍibhāsai* (D).
[11] *ciabi karaṇe* (D).
[12] *tahi̐* (D).
[13] *paisaa* (C).
[14] *chāḍia bhaya* (B,C,E), *chāḍila bhaa* (D).
[15] *suṇa* (D).
[16] *biaria* (C), *bihalia* (D).
[17] *dura ṇibāria* (C, D).
[18] *pratipâdayanti* (B).



46-B

niḥsvabhâvî karaṇam. tatra pravisesati.[1] apâ iti. cittarâjasyoddeśaṃ na jānâmi kka gataḥ.

dhruvapadenânandaṃ dṛḍhayati . . akaṭeti. âścaryaṃ[2] karuṇeti saṃvṛtibodhicittaṃ gurusaṃpradâyāt.[3] ḍamaruketimanâhata śavdaṃ karoti. anāhataṃ hataṃ jñânam vibudhyate. ataevâryadevapâdāḥ. nirâlamvena sarvvadharmmânupalaṃbhayogena rājate śobhate.

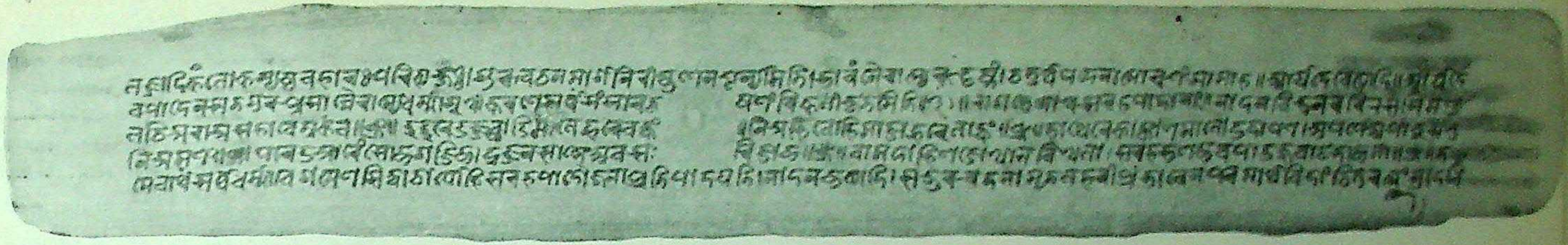
dvitīyapadena viṣayasvarūpamâha[4]. cânderityâdi. yathâ astaṃ gate candramasi tasya candrikâ tatrâivântarbhavati[5] 'bi'(ci)a iti.[6] tathā cittarājopi yadā' cittatâm[7] gacchati prabhâsvaraṃ viśati. tadā tasya vikalpâvalî tatrâiva linâ bhavatīti. tathâcâgamaḥ . .

astaṃgate candramasîva nūnaṃ nirendavaḥ saṃharanaṃ prayânti.
cittaṃ citadvahotsahaje[8] linenaśyaṃtyamî[9] sarvvavikalpadoṣâḥ . .

tṛtīyapadena bhâvasya niraṃśatâmâha. chāḍila ityâdi. ataeva mayâ siddhâcâryeṇa bhaya

---

[1] Em. *praviṣṭe sati* (B).
[2] Sastri used a stop-sign here.
[3] *gurusampradâyāt* (B).
[4] Sastri dropped this stop-sign.
[5] Sastri used a stop-sign here.
[6] *bia iti* (A). Em *cia iti* (B).
[7] *yadā acittatām* (B).
[8] *cittaṃ hi tadvat sahaje* (B).
[9] Em. *viline naśyantyami* (B).



47-A

lajjādikaṃ lokasya vyavahāraḥ parityaktaḥ. guruvacanamārganirikṣaṇena śūnyamiti. bhāvaṃ nairātmyarū(paṃ)[1] dṛṣṭam.

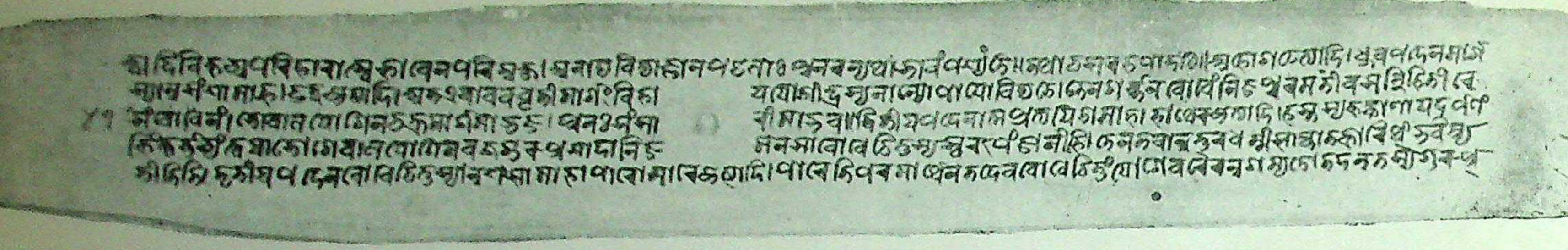
caturthapadenātmānuśaṃsāmāha. āryadevetyādi.. āryadevapādena satguruprasā(dā)nnairātmya[2] dharmmāmukhī karaṇe sarvvaṃ saṃsāradūṣaṇaṃ viphalīkṛtamiti..31..

rāga dveśākha (.) sarahapādānām.
nāda na bindu na rabi na sasimaṇḍala[3](.)
ciarāa sahābe mukala.. dhrū.
ujjure ujja[4] chāḍi[5] mā lehure baṅka[6]..
niaḍhi[7] bohi mā jāhure lāṅka..dhrū..
hāthere[8] kāṅkāṇa[9] mā'loa'(leu)[10] dāpaṇa
apaṇe[11] apā[12] bujha tu[13] niamana[14]..dhrū..
para uāre soi[15] gajii[16]
dujjana[17] sāṅge[18] abasari jāi[19]..dhrū..
bāma dāhiṇa jo khāla bikhalā[20]
saraha bhaṇai bapā[21] ujubāṭā bhāila[22]..dhrū..

tamebārthaṃ sarvvadharmmādhigamena siddhācāryohi sarahapādāi[23] janā[24] pratipādayati.[25] nāda na ityādi. sadguruvadanāmṛtalaharīprabhāvena[26] paramārthavidāṃ cittaratnaṃ nāda vi..

---

[1] *nairātmyarūdṛṣṭaṃ* (A). Em. *nairātmyarūpaṃdṛṣṭaṃ* (B).
[2] The scribe dropped the letter *dā*. Em. *prasādānnairātmya* (B).
[3] *śaśimaṇḍala* (B,C,D).
[4] *uju re uju* (B,C,D); *duṃdu re ujja* (A.). *duddure* (E).
[5] *cchāḍi* (E).
[6] *bāṅka* (C,D).
[7] d+h used as a conjunct letter (A), *naihi* (B), *naiḍi* (C,D).
[8] *hāthera* (C)
[9] *kāṅkaṇa* (C,D).
[10] leu (C), *loḍa* (E). From the com. and the Sans. version of the Tib. tr. it seems that *leu* is the correct form.
[11] *āpane* (D).
[12] *āpā* (D).
[13] *bujhatu* B,C).
[14] *nia maṇa* (B,D).
[15] *joi* (D).
[16] *majii* (C), *sijhai* (D).
[17] *dujjaṇa* (B,D).
[18] *saṅge* (C).
[19] *abasa mari jāi* (D), *abasarijāi* (E).
[20] *bikhalā* (D).
[21] *bāpā* (C).
[22] *bhailā* (C).
[23] *sarahapāda* (B).
[24] Em. *janārthaṃ* (B).
[25] Sastri dropped this stop-sign.
[26] *prabhāveṇa* (B).



47-B

ndādivikalpa[1] parihārātsvabhāvena parimukta[2]. anādyavidyājñānapaṭalāḥ punaranyathāṃ bhāvaṃ[3] pasyaṃti. tathāca sarahapādāḥ. aho gaṭetyādi. dhruvapadena margasyānusaṃśāmāhu[4]. uju ityādi. ataevāvadhūti[5]mārgaṃ vihāya yogīndrasya nānyopāyovidyate. tena garbbhan[6] bodhiṃ nijapuramaṃtīva[7] sannihitaṃ, re saṃbodhanaṃ[8]. bho vālayogin cakramārga[9] mā bhaja. puṇaḥ saṃsārī mā hbava..

dvitīyapadenātmapratyayitāmāha. hāthera ityādi. hastasya kaṅkāṇāya darpaṇaṃ kiṃ karttavyaṃ tvayā[10] bhoge[11] vālayogin vajraguruprasādā nija[12] manasā bodhicittasya svarūpaṃ jānihi. tena tavānuttara dharmmasākṣātkāritham[13] bhaviṣyatīti'ti'[14].

tṛtīyapadena bodhicittasyānuśaṃsāmāha. pāro āre ityādi. pāreti paramārthena tadeva bodhicittaṃ yogivarâiranugamyate. tadanu tasya gurupra

---

[1] *ndādvikalpa* (B).

[2] Em. *parimuktam* (B).

[3] *punaranyathābhābhāvam* (B).

[4] *śamsāmāha* (B).

[5] *ataevāvavadhūti* (A), with cut mark on second *va* (A).

[6] *gacchan* (B).

[7] *nijapuramatīva* (B).

[8] *sambodhenaṃ* with a cut-mark on the *e* diacritic of *dhe* (A).

[9] Em. *vakramārgaṃ* (B).

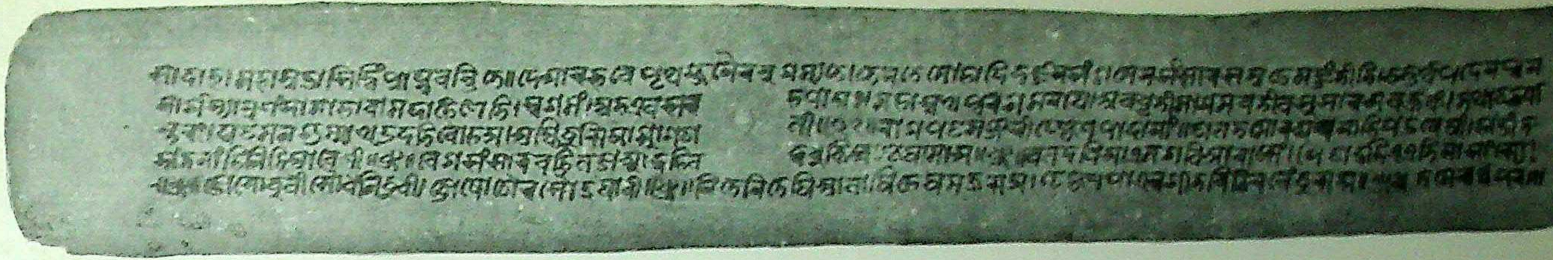
[10] Sastri inserted a stop here.

[11] *bho he* (B).

[12] *prasādānnija* (B).

[13] *kāritvaṃ* (B).

[14] *bhaviṣyatītiti* (A), *bhaviṣyatiti* (B).



48-A

sadāt. mahāmudrāsiddhiṃ prāpnuvanti te.. de āra bhave pṛthagjanāiranugamyate[1]. tena te mohādi durjjanasaṃgamena saṃsārasamudre majjaṃtīti.

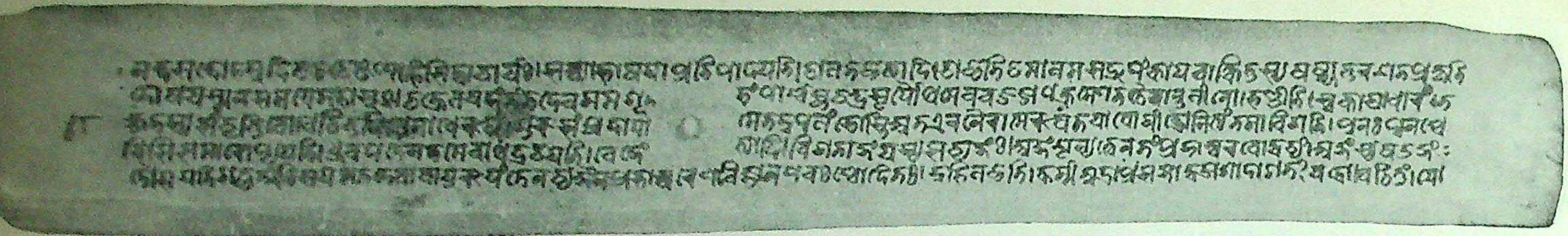
caturthapadena punamārgasyānuśaṃsāmāha.[2] vāma dāhineti. sugamaṃ. ataevasarahapādāḥ. mahāsukhapuragamanāya.[3] avadhūtimārgama'va'tiva[4] susāramavakrañca. tathāca caryāntaraṃ ghaṭamanagummā khaḍadati bohaa. akṣibujhiā māgacāli..32..

rāga paṭamañjari (.) teṇṭaṇapādānām[5]..
ṭālata mora ghara nāhi paḍabeṣi[6].
hāḍita bhāta nāhi niti ābeśi..dhru..
bega[7] *saṃsāra*[8] *baḍhila*[9] *jāa.*
duhila dudhu ki beṇṭe sāmā[10] *..dhru..*
balada biāela[11] *gabiā bājhē.*
piṭā[12] *duhie*[13] *e tinā*[14] *sājhyē*[15] *..dhru..*
jo so budhi sâu dhani budhī[16].
jo ṣo câura[17] *sou duṣādhī*[18] *..dhru..*
nite nite ṣiālā ṣihe ṣama[19] *jujhaa*[20]
ṭeṇṭaṇapādera[21] *gita biciralē*[22] *bujhaa*[23] *..dhru..*

tamevārthaṃ paramā..

---

[1] *pṛthakjanāiranugamyate* (B).
[2] Em. *punarmārgasyānuśaṃsāmāha* (B).
[3] Sastri dropped this stop.
[4] Em. *mārgamatiba* (B).
[5] *ḍheṇḍhaṇapādānām* (B,C,D,E). In Tib. *tr.* it is *ṭeṇṭappāda*. The scribe made no distinction between the characters of *ṭa* and *ḍha*. So it is better to accept the Tib. reading.
[6] *paḍabeśi* (C), *paḍabesi* (D).
[7] *beṅga* (B), *beṅgasa* (C), *beṅgasā* (D).
[8] *sāpa* (C,D).
[9] *caḍhila* (D).
[10] *sāmāy* (B,E), *samāa* (C), *sāmāi* (D).
[11] *biāala* (C).
[12] *piḍā* (D).
[13] *duhai* (C,D).
[14] *tini* (D).
[15] *sā̃jhe* (B,C), *sājhe* (D).
[16] *so dhani budhi* (B) *sodha nibudhi* (C), *sohi nibudhi* (D).
[17] *cora* (C,D).
[18] *coi sādhi* (B,C), *soi sādhi* (D).
[19] *siāla sihe same* (C,D).
[20] *jujhai* (D).
[21] *ḍheṇḍhaṇapādera* (B,C,D,E).
[22] *birale* (B,C), *biralē* (D,E).
[23] *bujhai* (D,E).



48-B

nandasandohamudita ṭeṇṭano hi[1] siddhācāryaḥ. sandhyābhāṣayā pratipādayati. ṭālata ityādi. ṭā iti ṭamālamasadrūpaṃ kāyavākcittasya ṣaṣṭyuttaraśata prakṛtidoṣaṃ yasman[2] samaye mahāsukhacakre layaṅgataṃ tadeva mama gṛhaṃ pārśvastha candrasūryau̐'tha'(ta)meva[3] vajrajāpakrameṇa tatraȋvāntatino.[4] haṇḍīti. svakāyādhāraṃ. bhaktaṃ tasya saṃvṛttibodhicitta vijñānādherūpaṃ[5]. gurusampradāyātma tadupalambhosti[6] ataeva naȋrātmarūpaṃ tayā yogīndro nityaṃ tamāviśati. punaḥ punaścheti sisamāropyayati[7].

dhruvapadena tamevārthaṃ draḍhayati, beṅgetyādi. vigatāṅga yasya sa byaṅgaḥ. aṅgaśūnya tvena taṃ prabhāsvara bodhavyaṃ. aṅgasya ṣaḍaṅgatau̐ sayati. gacchatīti sayaḥ. tadeva[8] vāyurūpaṃ tena vyaṅgena prabhāsvareṇa bijñānapara'ḥ'ścoditaḥ[9]. duhila iti. karmmamudrāprasaṅgādvajrāgārādāgataṃ[10] yadbodhicittaṃ. yo

---

[1] *dhendhapohi.*

[2] Em. *yasmin* (B).

[3] Em. *tameva* (B).

[4] Em. *tanatrāvāntarlinauo* (B).

[5] *vijñānadhirūpam* (B).

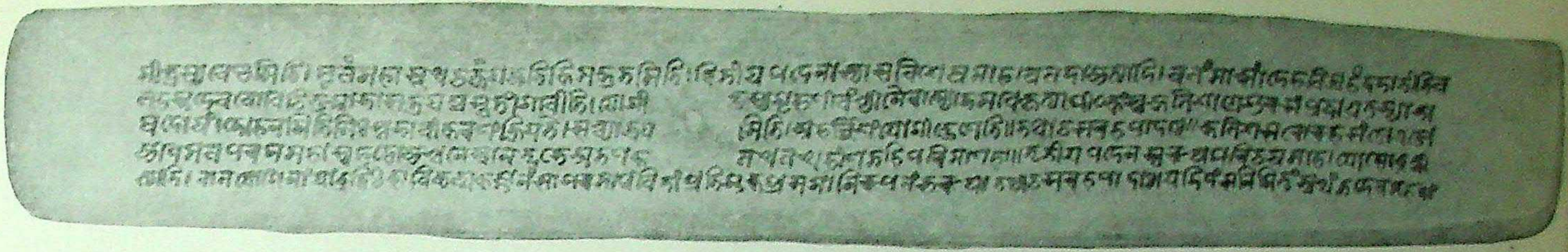
[6] *gurusampradāyāt me tadupiambhosti* (B).

[7] Em. śirṣamāropayati (B).

[8] Sastri dropped this stop.

[9] Em. *vijñānaparaścoditaḥ* (B).

[10] *karmmaudrāprasaṅgādvajrāgādāgataṃ* (A). Em. *karmmamudrāprasaṅgādvajrāgārādāgataṃ* (B).



49-A

gīndrasya veṇṭamiti. mūlaṃ mahāsukhacakraṃ gacchati kimadbhutamiti.

dvitīyapadenābhyāsaviśeṣamāha.[1] valadā ityādi. valaṃ mānsāṃ dehavigrahaṃ[2] dadātīti valadastadeva bodhicitta[3] ābhāsatraya prastutaṃ. gāvīti[4]. yogīndrasya gṛhaṇī baṃdhyā nairātmyā tamadhikṛtya. piṭhakaṃ svakuliśāgre gurusampradāyattasyābhāṣadoṣaṃ[5]. dohanamiti niḥsvabhāvīkaraṇam kryate. sandhyātrayamiti. aharṇṇiśaṃ yogīndreṇeti.. tathāca sarahapādāḥ..

kulisa saroruha saṃjoe joiṇi manaparama[6] mahāsuha hoi[7]
khane ānanda bheata ṇaha lakhalakhahīṇa tahi parimaṇahā..

tritīyapadena svarupa paricayamāha. yo so buddhītyādi. vālayogināṃ yā buddhiḥ savikalpajñānaṃ sā paramārthavidāṃ prati guruprasaṅgānirūpalambharūpā[8] tathāca sarahapādāḥ. yadidaṃ sa nimittaṃ sukhaṃ[9] tadeva mahatāṃ

---

[1] Sastri omitted this stop.

[2] Em. *mānasāddehavigrahaṃ* (A).

[3] Em. *bodhicittaṃ* (B).

[4] Sastri dropped this stop.

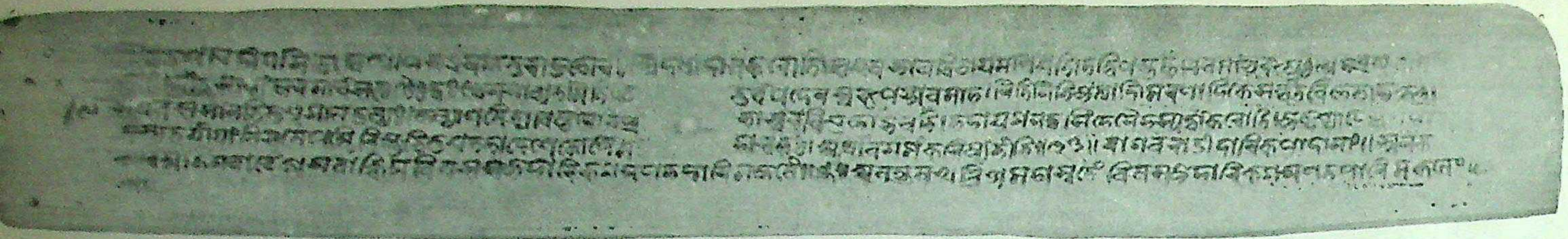
[5] Em. *gurusampradāyāttasyābhāṣadoṣaṃ* (B).

[6] *manapavana* (B).

[7] Sastri inserted a stop-sign here.

[8] Sastri inserted a stop-sign here.

[9] *sanimittasukhaṃ* (B).



49-B

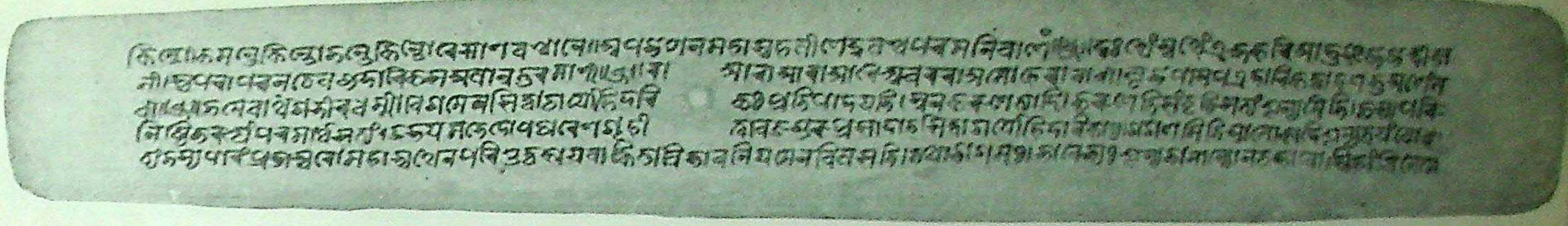
jñânañca parihīṇamiti. atopi ya eva cittarâjacoraḥ. adattâdânaṃ karoti. sa eva bhâva vicâryamâṇa śati[1]. tadvipakṣtakaṃ paramârtharūpaḥ[2] ataeva valayoginam[2] duḥsâdhyaṃ paramârthasatyataîḥ[3] duḥkhena sâdhyatamiti[4].

caturthapadena svarūpabhâvamâha. niti niti ityâdi. maraṇâdike sarvvatra vibhetīti kṛtvâ sa eva sasâna[5] citta sṛgâlatulyaḥ kalyâṇamitrâdhṣiṭhânât prabhâsvara viśuddho bhavati. tadâ yuganaddha siṃhenâiha[6] sparddhâṃ karoti. idṛśyâ ṭenṭaṇapâdasya[7] caryâyâṃ virale pakṣivikṣu'vdha'cittaśatatâdeśe[8] kopi mahâsatvaḥ. arthâvagamaṃ karisyatīti . . 33 . .

rāga barāḍi(.) dārika pādānām..
suna karu(ṇa)ri[9] *abhinabānē*[10] *kāabākcia*[11]
bilasai[12] *dārika gaaṇata pārimakulē . . dhru . .*
alakṣalakhacittā[13] *mahāsuhē*[14]
bilasai dārika gaaṇata pārimakulem dhru . .

---

[1] Em. *bhāve vicāryamāṇe sati* (B).
[2] This portion is illegible in the A-text. Sastri's reading is followed here
[3] *paramārthasatyaṃ tāḥ* (B).
[4] Em. *sādhitamiti* (B).
[5] Em. *saṃsāra* (B).
[6] *siṃhe neha* (B).
[7] *idṛśyāṃ ḍheṇḍhaṇapādasya* (B).
[8] *pakṣivikṣuvdhacittaśatatādeśe* (B).
[9] *Karuri*, (A). According to the Sans. com. and the Sans. version of the Tib. tr., correct reading seems to be, *sunakaruṇari*, as suggested by B and E texts. Two other suggested readings are, *suna karuṇa re* (C), *sūna-karuṇare* (D).
[10] *abhinacārē* (C), *abhina cārē* (D) *abhina-cārē* (E).
[11] *kāyabākcie* (C,D). There is on stop-sign at the end of this verse-line. Editors of C. ad D texts have used single stop here.
[12] bilasaai, with a cut-mark on *a* vowel (A).
[13] *alakkha lakkha ciā* (C), *alakha lakha cittā* (D), *alakṣa lakha cittā* (E).
[14] Editors of C and D texts have used stop-mark here.



50-A

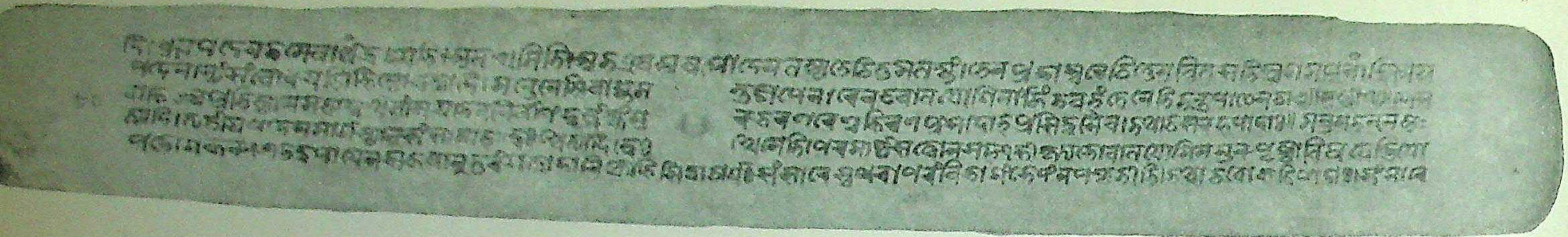
kinto.'k'amante[1] *kinto tante*[2] *kinto re*[3] *jhāṇabakkhāne . .*
apaiṭhāna mahasuha liṇe[4] *dulakha*[5] *parama nibāṇī*[6] *. . dhru . .*
duḥkhē sukhē eku kariā bhuñjai[7] *indijānī*[8]*.*
svaparāpara na cebai dārika saalānuttara māṇī[9] *. . dhru . .*
rāā rāā rāāre[10] *abara rāa moherā*[11] *bādhā.*
lūi pāapae[12] *dārika dvādaśa bhuaṇī*[13] *ladhā*[14] *. . dhru . .*

tamevārthaṃ gabhira dharmmādhigamena siddhācāryohi d'a'(ā)rikaḥ[15] pratipādayati[16]. sunakaruṇetyādi. karuṇeti saṃvṛtisatyaṃ śūnyamiti. tasya pariniṣṭhitarūpaṃ paramārthasatyaṃ. ubhayamabhedopacāreṇa gṛhītvā. vajraguruprasādat siddhācāryohi dārikaḥ[17] gaganamiti ālokādi śūnyatrayaṃ bodhavyaṃ tasya prabhāsvaro mahāsukhena pariśuddhakāyavākcittāvibhāva[18] niyamena vilasati. tathācāgamaḥ.

bhāvebhyaḥ śūnyatā nānyo na ca bhāvosti tāṃ vinetyā

---

[1] *kinto. kamamte* (A). *kinto mante* (B,C), *kiṃ to mante* (D).
[2] *kiṃ to tante* (D).
[3] *kiṃ to re* (D).
[4] *apaiṭhānamahāsuhaliṇe* (B), *apaiṭhāna mahāsuhalīlī* (C,D).
[5] *dulakkha* (C).
[6] *paramanibāṇe* (C), *parama nibāṇī* (D), *paramanibāṇī* (E).
[7] *bhuñjaha* (D).
[8] *indijāli* (D), *indi jāni* (E).
[9] *saalānuttaramāṇi* (B), *saalānuttara māṇi* (C,E), *saala anuttara māṇi* (D).
[10] *rāā re* (C,D,E).
[11] *mohe re* (C), *mohā re* (D).
[12] *lūipāapae* (B,C), *lūi pāa-paē* (D) *lūi pāapae* (E).
[13] *dvādaśabhuaṇī* (B).
[14] *lādhā* (C, D).
[15] *dārikaḥ* (B).
[16] Sastri dropped this stop-sign.
[17] *dārikaḥ* (B).
[18] Em. *vākcittāvibhāva* (B).



50-B

di. dhruvapadena tamevārthaṃ dradhayati. alakhamiti. ataeva anutpādena alakṣyate cittamalakṣaṃ[1]. tena prabhāsvare citte na vilasati sugama[2] paraṃ.

dvitiyapadenānyaṃ saṃbodhaya'di'(ti)[3]. kinto ityādi. manteneti. vāhyamntrajāpena. re vaṭa valayogināṃ[4] kiṃ taba taṃteneti tantrapāṭhena ca[5]. dhyānavyākhyānena vā kiṃ. apratiṣṭhāna mahāsukhalīlayā taba nirbāṇaṃ durllakṣaṃ gurucaraṇareṇukiraṇaprasādāt prasiddhamaîva[6]. tathāca sarahapādāḥ.. manta na tanta na ityādi.

tritīyapadena mārgasyānusaṃsāmāha.. duḥkhetyādi.[7] duḥkheneti. paramārtha satvonasaha[8] ekikṛtya bho vālayogin guru[9] pṛṣṭvā biṣayendriyopabhogaṃ kuru. etadupāyena sakalānuttaraṃ gatvā dārikohi siddhācāryaḥ saṃsāre svaparāparaṃ vibhāgaṃ bhedaṃ na paśyatīti. tathāca dhokaḍipādāḥ.

saṃsāre

---

[1] *cittamalakṣyam* (B).

[2] Em. *sugamam* (B).

[3] *saṃbodhayadi* (A), *sambodhayati* (B). Sastri used here a dash-sign.

[4] *vālayogin* (B).

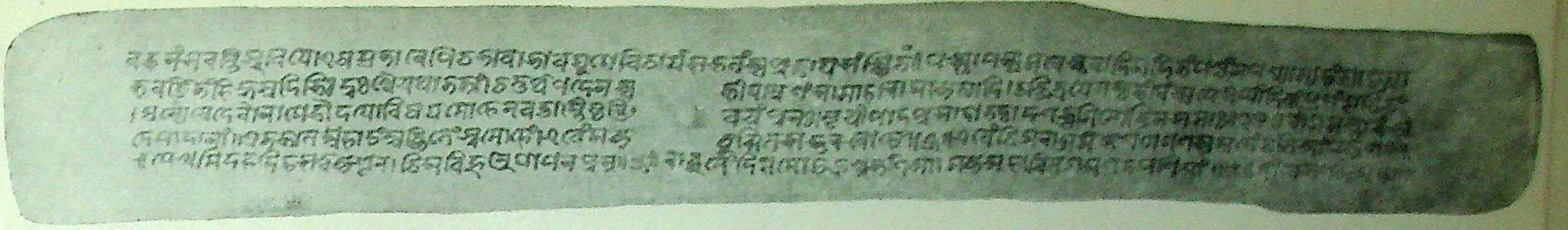
[5] Sastri dropped this stop-sign.

[6] *prasiddhameva* (B).

[7] *duḥkheti* (B).

[8] Em. *paramārthasatyenasaha* (B).

[9] Em. *guruṃ* (B).



51-A

vahu saṃsaranti sudhiyo eṣa prabhāvepi ca
bhāvābhāva yuge vicārya[1] sakalaṃ svaprajñāya[2] saṃsthitāṃ.
pakṣyāpakṣyamavekṣa vādigaditaṃ pakṣaṃ na paśyāmyahaṃ
grāhyagrā(ha)kavarjjitaṃ[3] hi kumudibhiḥ[4] duḥkhaî yathā tataṃ[5]. .

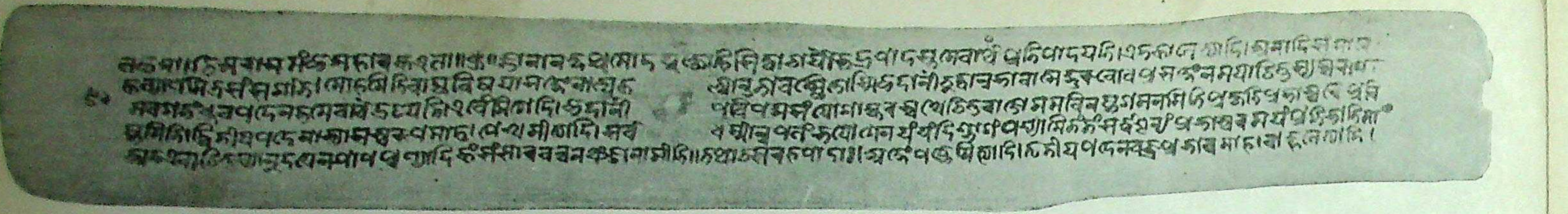
caturthapadena svakīyānuśaṃsāmāha. rāā ityādi. uktitrayena svakīyaṃ kāyeśvaryādikam[6] guṇaṃ śīcitam[7]. anye se devanāgedrodayo[8] bisayamohenabaddhā stiṣṭhanti. vayaṃ punaḥ. lūyīpādaprasādāt dvādaśabhūmino jinasamāḥ . .34. .

rāga mallārī (.) bhādepādānāṃ

etakāl hāū[9] achilē[10] svamohē[11],
ebē mai bujhila sadgurubohē[12]. .dhru. .
ebē ciarāa[13] makū[14] naṭhā(.)
ga(a)ṇasamudē[15] ṭalīā[16] paiṭhā. .dhrū. .
pekhami dahadiha sabbai[17] śūna[18]
cia bihunne pāpa na punna[19]. .dhu.
'rā'(bā)julē[20] dila moha[21] 'ka'(la)khu[22] bhaṇiā.
mai ahārila gaaṇata paṇiā[23]. dhru.
bhā'be'(de)[24] bhaṇai abhage

---

[1] vicāryya (B).
[2] Em. *prajñayā* (B).
[3] *grahyagrāhavarjjitaṃ* (A), *grāhyagrāhakavarjjitaṃ* (B).
[4] *munibhiḥ* (B).
[5] Em. *dukhāḥ yathāsaṃtataṃ* (A).
[6] *kāāiśvaryādikaṃ* (B).
[7] *sūcitaṃ* (B).
[8] *anye ye devānāgendrādayo* (B).
[9] *ahāū* with a cut-mark on the initial *a* (A); *hāu* (B).
[10] *acchila* (C) *acchilī* (D).
[11] *su mohe* (E)
[12] *sadguru bohē* (D)
[13] *ciarāa* (B,C,D), *ciarāga* (E). It seems, that the scribe first wrote *ja* and then changed it to *a*.
[14] *maku* (C).
[15] *gaṇasamude* (B), *gaṇasamude* (C), *gaṇa samude* (D), *gaṇa samude* (E).
[16] *ṭalū* (B,C,D,E).
[17] *sarbbai* (B,C,E), *sabbahi* (D).
[18] *sūna* (D).
[19] *pūna* (D).
[20] *rājulī* (A), *bājule* (B,C), *bājulī* (D), *rābule* (E).
[21] *mo* (C,D).
[22] *kakhu* (A), *lakkhu* (C), *lakkha* (D). From Sans. com. and Sans. version of Tib. translation, the reading seems to be *lakkhu*, as suggested by Bagci.
[23] *paṇiā* (C,D).
[24] *bhābe* (A), *bhāde* (B,C,D). At the beginning of the song and in the com., of the A-text the name is *bhāde*.



51-B

laiā.

ciarāa māi[1] ahāra[2]kaelā . . dhru . .

jñānānandapramodayukto hi siddhācāryobhadrapādastamevārtham pratipādayati. eta kāletyādi. anādi saṃsāre kalyāṇamitrasaṃsargāt. mohamiti bāhyaviṣayāsaṅge nālpakalpānta[3] tāvatsthitosmi[4] idānīṃ buddhānubhāvāt sadgurubodha prasaṅgena mayā cittasya svarūpamavagataṃ[5].

dhruvapadena tamevārthaṃ draḍayati[6]. evẽ mityādi[7]. idānīṃ paripadmasaṃyogākṣara sukhe cittarājo mama vinaṣṭagamanamiti prakṛtiprabhāsvare praviṣṭamiti.

dvitīyapadenābhyāsavarūpamāha.[8] pekhamītyādi. sarva dharmmānupalambha yogena yaṃ yaṃ dighbhāgaṃ paśyāmi taṃ taṃ sarvvaśūnyaṃ prabhāsvaramayaṃ pratibhāti māṃ[9] ataevā[10] cittasyānudayena pāpapuṇyādikaṃ saṃsāravandhanañca jānāmīti. tathāca sarahapādāḥ. aṅge pacchemityādi.

tritīyapadena vajraprabhāvamāha. bājuletyādi.

---

[1] *mai* (B.C.D).

[2] *āhāva* (D).

[3] Em. *nalpa kalpāntam* (B).

[4] Sastri used a stop here.

[5] Sastri used a stop-sign here.

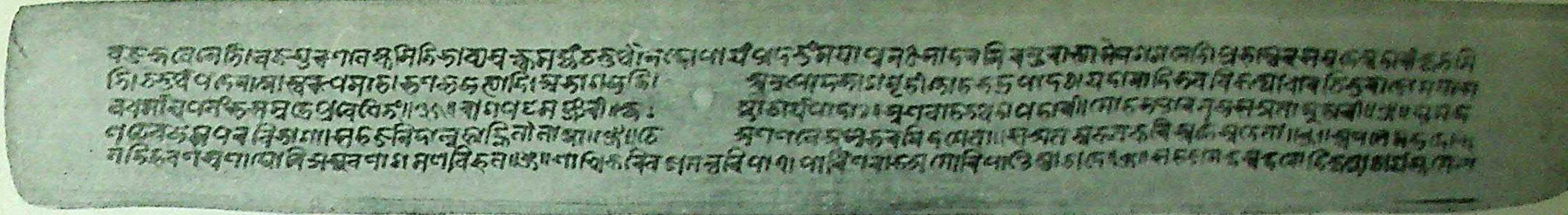
[6] Sastri used here a dash sign.

[7] Sastri dropped this stop-sign.

[8] Sastri dropped this stop-sign.

[9] Sastri dropped this word.

[10] Em. *ataeva* (B).



52-A

vajrakuleneti.vajraguruṇā lakṣamiti bhāvya muktamahyaṃ caturthānandopāyaṃ[1] pradattaṃ mayā punaḥ sādara nirantarābhyāsena gaganeti. prabhasvarasamudre ahārikṛtamiti[2].

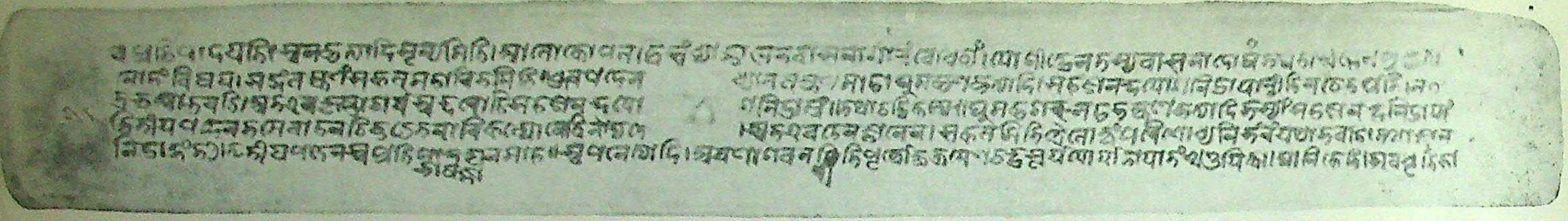
caturthapadenātmāsvarūpamāha. bhaṇai ityādi. abhāga iti. anutpādabhāga gṛhitoha[3] bhadrapādaḥ. yadānādibhavavikalpādhāra cittarājemayā sava[4] dharmānupalambha samudre praveśitam. . 35. .

rāga paṭamañjarī. . kṛṣṇācāryapādāḥ. .
su' śa' (ṇa)[5]bāha tathatā pahāri.
moha bhaṇḍāra lai[6] saalā ahāri[7]. . dhru.
ghumai ṇa cebai saparabibhāgā[8]
sahaja nidālu[9] kāhṇilā lāṅgā. . dhru. .
ceaṇa ṇa beaṇa[10] bhara nida gelā. .
saala suphala[11] kari suhe sutelā. . dhru.
swapaṇe mai dekhila tihubaṇa suṇa.
ghoria abaṇāgamaṇa[12] bihala[13]. . dhru. .
śākhi[14] kariba jālandhari pāe[15]
pākhi[16] ṇa rāhaa[17] mori pāṇḍiācāde[18]. . dhru. .

sahajānanda sundaro hi kṛṣṇācāryastamevā

---

[1] Sastri used a stop-sign here.
[2] *ahārikṛtam* (B).
[3] Em. *gṛhitoham* (B).
[4] *sarvva* (B).
[5] *suśa* (A), *suṇa* (B), *suna* (C), *sūṇa* (D).
[6] *lui* (B,E).
[7] *saala āhāri* (D).
[8] Probably the scribe first wrote *maparabibhāgā* and then changed the initial *ma* to *sa* (A).
[9] *nimdālu* (D).
[10] *ceana na beana* (C), *ceaṇa ṇa beana* (D), *ceaṇa na beaṇa* (E).
[11] *suphala* (B,E), *muhala* (C,D), *sakala* (A).
[12] *abanāgabaṇa* (D), *abaṇā gamaṇa* (B).
[13] *bihuṇa* (C,D), *bihuna* (E).
[14] *sākhi* (B).
[15] *jālandharipāeva* (B).
[16] The scribe probably wrote *pāri* and then changed it to *pākhi* (A), *pākhi* (B,C,D), *pāri* (A,E).
[17] *rāhai* (C,D).
[18] *pāṇḍiāde* (C,D).



52-B

rthaṃ pratipādayati. suna ityādi sūnyamiti. ālokopalabdhi saṃdhyājñānena vāsanāgāraṃ bodhavyaṃ[1]. yogīndrena tasya vāsanādoṣaṃ tathatā khaḏgena prahṛtya mohaṃ viṣayāsaṅgalakṣaṇaṃ sakalamahāritamiti . .

dhrubapadena dhyānalakṣaṇamāha. ghumai ṇa ityādi. sahajānanda yoganidrā[2] yāntīti[3] na cetapati[4]. na tatra bhraṣṭo bhavati. ataeva kṛṣṇācāryasundaro hi sahajānanda yoganidrāluṃ[5]. . tathāca dvikalpe. . ghumai garunaha[6] bhakṣaṇe ityādi[7] tasyāṃ sahajānandanidrāyāṃ(.)[8]

dvitīyapadena tamevāha na cittacetanāvikalpe bodhinādya[9] te. ataeva tena jñānena. sakalamiti trâilokyaṃ pariśodhya nirbharaṃ yathā bhavati[10]. tathā jñānanidrāṅgataḥ.

tṛtīyapadena svapratibhāṣajñānamāha[11] . . svapanetyādi. abaṇāgavanamiti pūrvvoktakramena candrasūryayoryātāyātaṃ khaṇḍayitvā. ghāniketi. avadhūtikā

---

[1] *boddhavyam* (B).

[2] Em. *yoganidrāṃ* (B).

[3] Em. *yātiti* (B).

[4] *cetepati* with a cut mark on the *e* diacritic of *ce*. *cetayati* (B).

[5] Em. *yoganidrāluḥ* (B).

[6] *garunaha* (B).

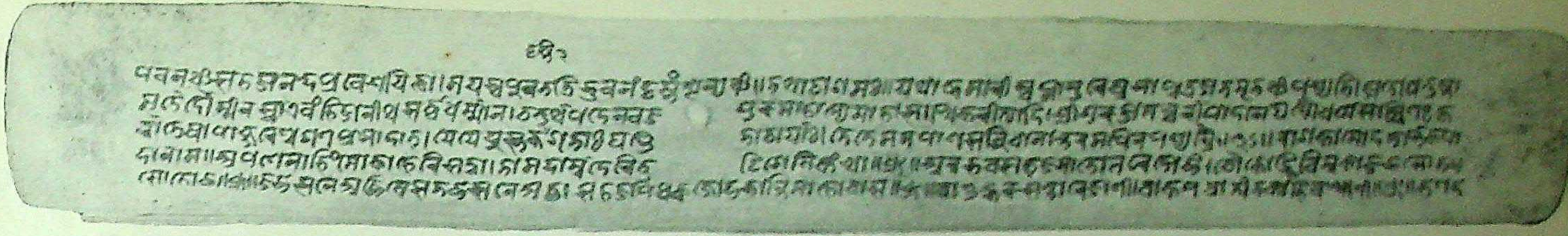
[7] Sastri used a stop-sign here.

[8] Sastri used a stop-sign here.

[9] *bodhinādyate*, with a cut-mark on the *ā* diacritic of *nā* (A).

[10] Sastri omitted this stop-sign.

[11] *svapatipādayanamāha*, with cut-marks on *pādaya* and the letters *bhāṣajñā* written on the lower margin.



53-A

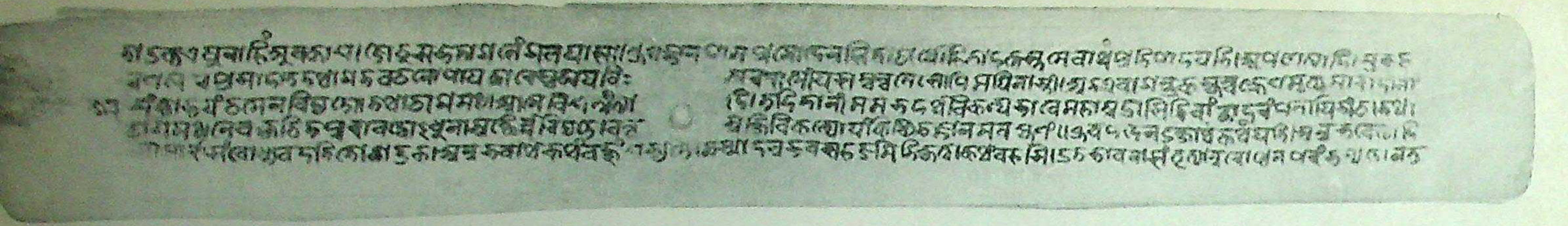
pavanañca sahajânanda prabeśayitvâ. ma'ya'(yâ)[1] svapnavat tribhuvanaṃ dṛṣṭaṃ śûnyañca . . tathâcâgamaḥ . . yathâ kumâri svapnântareṣu sâ putrajâta[2] mṛtañca paśyati. jâtepi[3] tuṣṭâ mṛtâi dâurmmanaskâ ebaṃhi[4] jânītha sarbbadharmmân.

caturthapadena vajragurumâhâtmyamâha. sâkhi karītyâdi. śrīguru jâ'an dharīpâdân yasmi(n)dharmme[5] sâkṣiṇa kṛtvâ teṣâ pâ(dâ)vjareṇugaṇaprasâdât.[6] ye ye pustaka dṛṣṭi[7]gatâḥ paṇḍitâcâryâḥ. te te mamap śa sannidhânântanramapi na paśyanti . . 36 . .

rāga kāmoda (.) tāḍakapādānām . .[8]
apaṇe nāhi mo[9] *kāheri saṅkā*[10]
tā ma'dā'(hā) muderi[11] *tuṭigeli*[12] *kaṃkhā . . drhu . .*
anubhaba sahaja mā bhola re joi [13]
câukoḍhi[14] *bimukā jaiso taiso hoi . . dhru . .*
jaisane achile sa[15] *taisane acha*[16].
sahaja pithaka[17] *joi bhânti māho*[18] *bāsa . . dhru . .*
bāṇḍa kuru(ṇḍa)[19] *santāre jāṇi.*
bākpathātita[20]*kāhi bakhāṇi . . dhru . .*
bhaṇai

---

[1] Em. *mayā* (A).
[2] Em. *putraṃ jātaṃ* (B).
[3] *jāte'pi* (B).
[4] Sastri dropped *hi*.
[5] *yasmidharmme* (A), *yasmindharmme* (B).
[6] *teṣāṃ pādāvjareṇugaṇaprasādāt* (B).
[7] *dṛṣṭi* is written on upper margin, with tick-mark following the word, *pustaka* (A).
[8] *tārmakapādānām* (A).
[9] *so* (B,C).
[10] *śaṅkā* (B,C).
[11] *maddmuderi* (A), *mahāmuderi* (B,D,E), *mahāmuderi* (C).
[12] *ṭuṭi geli* (B,C,E), *tuṭi geli* (D).
[13] *joi* (B,C,D).
[14] *câukoṭṭi* (B,C), *câukoḍi* (D), *caukoḍḍi* (E).
[15] *achile sa* (B), *achilesa* (D), *achilesa* (E).
[16] *accha* (B,E), *âcha* (C,D).
[17] *pathaka* (C,D).
[18] *mā ho* (B) *nāhi* (C), *mā* (D).
[19] *bānḍa kuru* (A) *bānḍakurunda* (C,D,E).
[20] *bāk pathātita* (D).



53-B

tāḍaka eṣu[1] nāhi[2] abakāśa.
jo bujhai tā galē[3] galapāsa . . dhru . .

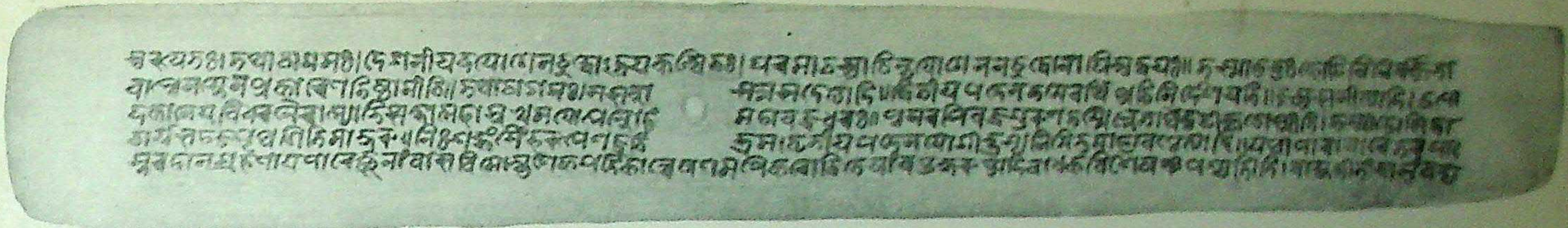
jñānapānapramodena siddhācāryohi tāḍaka stamevārthaṃ pratipādayati. apaṇetyādi. gurucaraṇareṇuprasādat tathāgatavacanopāya dvāre[4] svakāya vicāraṇātmīyasamvandhalesopi[5] mayī nāstī[6]. ataevāgantuka skandhakleśa mṛtyumārādīnāṃ śaṅkābhayaṃ ca me na vidyate. tathācāgamaḥ. ātmaviśatītyādi. tadidānīṃ mama 'bha'(ta)dartha[7] vikalpabhābe mahāmudrāsiddhi vāṃchā[8] duraṃ palāyitāṃ ca. tathācāgamaḥ.

neva[9] kkacit purā baddho' dhunā muktirnna vidyate.
bandha mukti vikalpoyaṃ kiñcit[10] jñānamalakṣaṇaṃ . .

dhrubapadena uktārthaṃ kathayati. anubhavetyādi[11] ātmānaṃ saṃbodhya vadati[12] bho tāḍaka. anubhavārthaṃ kathaṃ vaktuṃ śakyate. tasmādanubhava[13] sahajamitikṛtvā kathaṃ vahasi. uta bhāvanāsaṃvṛtyānubodhena paraṃ bhanyate. natu

---

[1] *ethu* (B,C,D).
[2] *nāhi* (C).
[3] *gale* (C).
[4] Em. *dvāreṇa* (B).
[5] *leśopi* (B).
[6] *nāsti* (B).
[7] *bhadartha* (A); *tadartha* (B).
[8] *vāñchā* (B).
[9] *nāva* (B).
[10] *kiñcijjñānamalakṣaṇam* (B).
[11] Sastri used a stop-sign here.
[12] Sastri used a comma sign here.
[13] Em. *tasmādanubhavam* (B).



54-A

svarūpataḥ. tathācāgamaḥ.

deśanīyadayogena buddho'dvayakalpitaḥ.
paramā ca svā cintayogena[1] na buddho nāpi advayaḥ..

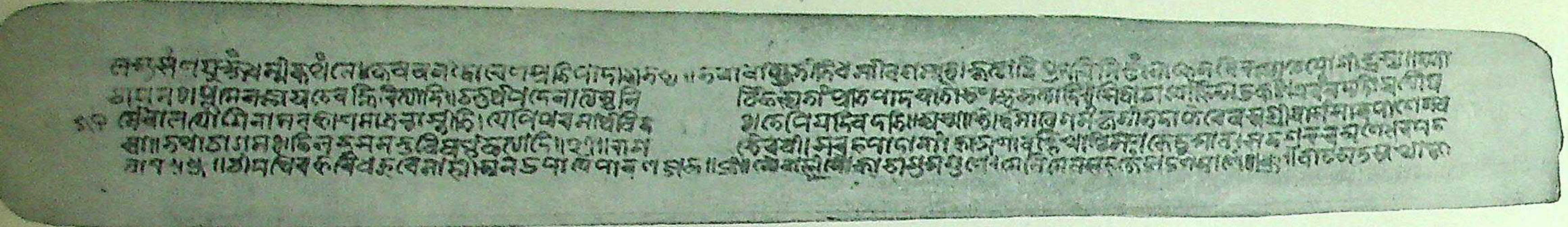
tasmāccatuḥ koṭi[2] vinirmukta bhāvāt punastena prakāreṇa tiṣṭhāmiti.. tathācāgamaḥ. na sannāsanna tadetyādi..

dvitīyapadena tamevārtham pratinirdeśayati[3].. jaisanītyādi. utpādakāle pa'vi'(ri)dhara rairātmyābhiṣvaṅgātmahāsukhamayorpannoham mahāvajradharaḥ.. punarapi vajraguruṇa[4] tasminnetārthe[5] dṛḍhīkṛtosmiti.[6] tasmā(d)bho[7] siddhācārya sahajpṛthagiti[8] mā kuru.. niḥśaṅkaṃ siṃharūpeṇa jati bhrama[9].

tṛtīyapadena yogīndrasya nimittamāha[10]. vanṭetyādi.. yathā pārāvāre tarapatistaradānagrahaṇāya pārecchunām vāsavimokṣaṇe kapardikānveṣaṇamapi karoti teṣāṃ baṇḍakuruṇḍādi bādhaka biśeṣañca paśyatīti. bāhyabhītam svasaṃ'va'(ve)dya[11]

---

[1] Em. *paramā cintayogena* (B).
[2] *ccatuṣkoṭi* (B).
[3] *pratinirddeśayati* (B).
[4] *vajraguruṇā* (B).
[5] Em. *tasminnevārthe* (B).
[6] Sastri dropped this stop.
[7] *tasmāt bho* (B).
[8] *sahajaṃ pṛthak iti* (B).
[9] Sastri omitted *jati*, and retained only *bhrama*.
[10] Sastri dropped this stop.
[11] *svasaṃvedya* (B).



54-B

lakṣasaṃṇayuktaṃ[1] dharmmakathaṃ[2] loke vacanadvāreṇa[3] pratipādayitavyaṃ. . tathā vā*kpratiti*[4] dharmādhigamāt .kṛtyād*viguṇaṇimittaṃ lokena nirupyate*[5] yogīndrasya . tathācāgamaḥ. pumena[6] jñāyate vahṇirityādi . .

caturthapadenātyantanirvikalpatāṃ pratipādayati. bhaṇai ityādi. siddhācāryohi tāḍakaḥ.[7] evaṃ vadati. yasmindharme vāloyogināmavakāśamātrannāstīti. yepi paramārthavidaḥ[8]. tepi yadi vadati[9]. .asmābhi[10](.)rddhamādhigamaṃ kṛtaṃ. tadā taireva svagrīvā saṃsārapāśenabandhā[11]. tathācāgamaḥ. tilatu sana tu viṣarṇṇa ityādi . .37 . .

rāga bhairabi. sarahapādānāṃ.
kāa nabaḍhi[12] *khānṭhi*[13] *maṇa keḍuāla.*
sadguru baaṇe dhara patabā śa'(la)[14] *. .dhrū . .*
cia thira kari dha(ra)hure nāhi[15].
ana upāyẽ[16] *pāra ṇa jāi. dhrū . .*
nāubāhi nāukā ṭā'gu'(na)a guṇe[17].
meli mela sahajẽ[18] *jāu*[19] *ṇa āṇe . .dhrū . .*
bāṭaa bhaya[20] *khānṭa*[21]

---

[1] The positions of ṇa and saṃ have been interchanged in the A-text. *lakṣaṇasaṃyuktaṃ* (B). Sastri has shown the word in the previous page.

[2] *dharmmaṃ kaṭhaṃ* (B).

[3] There is one ā diacritic preceding to dvā, with a cut-mark (A).

[4] This portion is rather blurred, probably due to latter correction (A).

[5] The italic portion is illegible; Sastri's reading is followed.

[6] *dhūmena* (B).

[7] Sastri dropped this stop.

[8] Sastri omitted this stop.

[9] Em. *vadanti* (B).

[10] *asmābhi* (B). Sastri dropped the stop here.

[11] *vaddhā* (B).

[12] *ṇābaḍi* (B,C,D).

[13] *khānṭi* (B,C,D).

[14] *patabāśa* (A). *patabāla* (B,C,D).

[15] *dharahu re nahi* (B), *dharahure nāi* (C), *dharahu re nāi* (D).

[16] *ana upāye* (B, E), *āna upāye* (C).

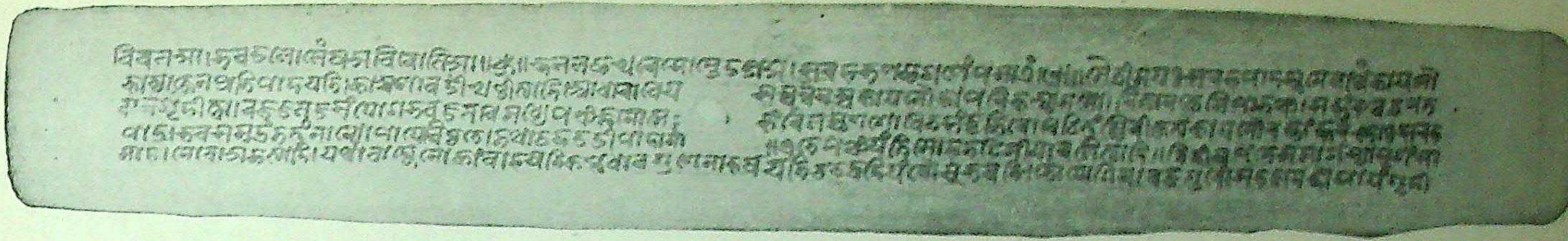
[17] The reading *tagua* in the A-text may be a slip for *ṭānaa*. *ṭāṇaa guṇe* (B,C), *ṭāṇai guṇe* (D), *ṭāgu aguṇe* (E).

[18] *sahaje* (C).

[19] *jāi* (D).

[20] *bhāṭa abhaa* (B,E). *bāṭata bhaa* (C,D).

[21] *khānṭhā* (E).



55-A

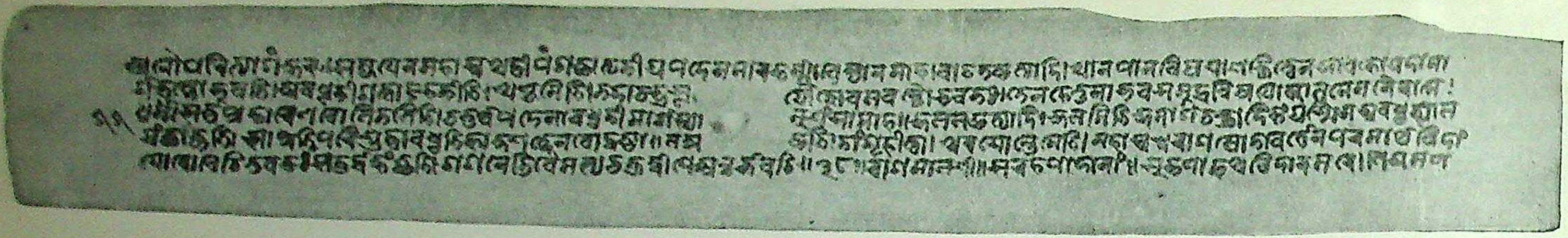
bi balaā.
bhaba ulolē ṣaa bi boliā[1] *..dhrū..*
kula lai khare[2] *sonte ujāa*[3].
saraha bhaṇai ga(a)ṇē pamāē[4] *..dhrū..*

mâitrīmayaḥ sarahapādastamebârthaṃ kâyanâûkâbyâjena pratipâdayati. kâa ṇâbaḍi[5] khanḍi[6]tyâdi. âdhârâdheya sambandhena svakâyanâûkâ[7] parikalpya manâû[8]. vijñâna[8] kelipâtañca. sadguru vaca[9] patavâla[10] gṛhitvâ. vajrajalajasaṃyoga bhavajaladhimadhye pañca jñânâtmakaṃ vilakṣaṇa śodhita saṃvṛtti bodhicittaṃ sthirīkṛtya kâyanâûrakṣâṃ kuru bhoḥ[11] sarahapâda. bhavasamudra tattuṃ[12] nânyopâyavidyate. tathâca daṇḍipâdânaṃ[13]. ete pañca yaṃti mohataṭinīpâraṃityâdi..

dvitīyapadena mârgasyânuśaṃsâmâha. nobâa ityadi. yathâ bâhye nokâṃ[14] bâhayati kaṇṇadhâra[15] guṇenâkarṣayati ca tadvadiyaṃ nâmna[16] bhavati. bho yogin[17]. vajragurâû sahajânandopâyaṃ gṛhī.

---

[1] *saba bi boliā* (C), *sabbabi baḍiā* (D), *biṣaa bi boliā* (E).
[2] *khara* (B).
[3] *ujāi* (D).
[4] *gaaṇī samāa* (C), *gaaṇē samāi* (D), *gaaṇe pamāī* (E).
[5] *nâba ḍi* (B).
[6] *khanṭi* (B).
[7] *Em. kâyam nâkâṃ* (B). The sva letter before *kâya* has been dropped by Sastri.
[8] Sastri dropped the stop and emended as *manovijñânam* (B).
[9] Em. *vacanena* (B).
[10] Em. *patavâlam* (B).
[11] *bho* (B).
[12] *târttum* (B).
[13] *ta ḍipâdânâṃ* (B).
[14] *nâkâṃ* (B).
[15] *karṇadhâraḥ* (B).
[16] *nâḍrna* (B).
[17] Sastri omitted this stop.



55-B

tvâ nâuparityâgaṃ kuru. sahya[1] yena mahâsukhadvīpaṃ gaccha.

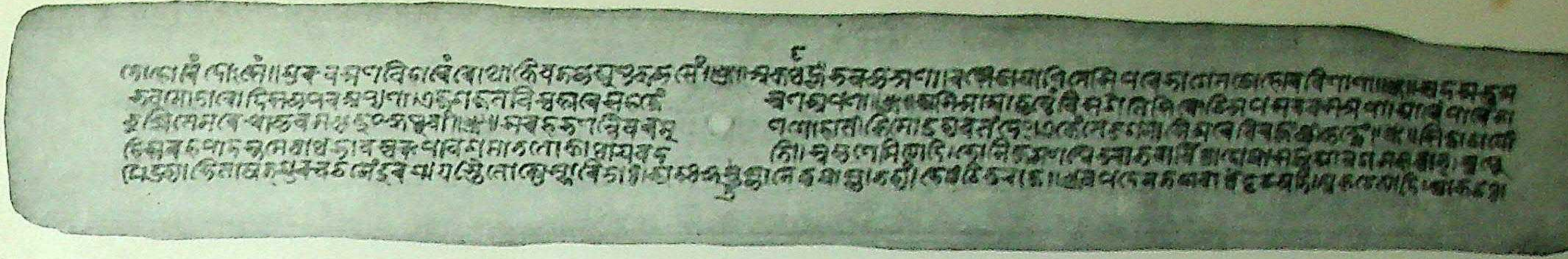
tṛtîya padena mârakarmmâdhiṣṭhânamâha[2]. bâṭata ityâdi. khâna pâna viṣyâśaktitvena sâdhako yadâ mârgabhraṣṭo bhavati. avadhūtīṃ gatvâ jahatīti[3]. khanṭamiti. tâdâ candrasūryâu dvâu balavantâu bhavataḥ. tenahetunâ bhavasamudraviṣayollâlanena nâirâtmyadharmma sarvvaprakâreṇa bolitamiti.

caturthapadenâvadhūtīmârgasyânuśaṃsâmâha.. kulalaityâdi[4]. kulamiti[5] kumârga candrâdikaṃ yasmin avadhūtyâ[6] layaṃ gacchati[7]. sâ pra(kṛ)ti[8] pariśuddhâvadhūtikâ kuśabdena bodhabyâ.. laa iti[9]. tâṃ gṛhitvâ. kharasontemiti[10] mahâsukharâga srotâvarttena paramârthavidâṃ yo bodhicittavajraḥ sa ūrdhaṅgacchati. gaganeti vâimalya cakradvīpe antarbhavati..38..

râga mâlaśi.. sarahapâdânâṃ..
suiṇâ hatha bidârama re[11].
ṇiamaṇa[12]

---

[1] Sastri read *sadya*, and emended as *sadyaḥ*.
[2] Sastri dropped this stop-sign.
[3] Em. *jahâtīti* (B).
[4] Sastri dropped this stop-sign.
[5] Sastri inserted a stop-sign here.
[6] Em. *yasminnavadhūtyâṃ*.
[7] *ga* is overwritten on *cha*. Sastri omitted this stop-sign.
[8] Em. *prakṛti* (B).
[9] Sastri omitted this stop-sign.
[10] *kharasontemeti* (B).
[11] *suiṇâ ha abidâra are* (B), *suiṇāhattha bidâra re* (C), *suiṇāha abidâra are* (D), *suiṇâ ha abidâraa re* (E).
[12] *niamana* (B,C), *nei mana* (D), *ṇiamaṇa* (E).



56-A

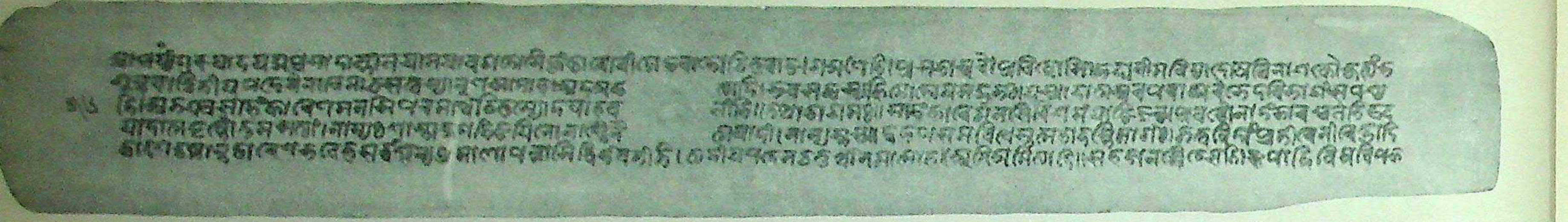
tohorē dosē . .
gurubaaṇa bihārē re.
thākiba tai ghuṇḍa kaisē[1] . . dhru
akaṭa[2] hu bhaba i (ga)aṇā[3].
baṅge jāyā ṇilesi pare bhāgela tohora biṇāṇā . . dhru . .
adaabhua bhaba mohā re[4]. disai para appaṇā[5] •
e jaga jalabimbakāre[6] sahajē suṇa apaṇā . . dhru . .
amiā āchantē[7] bisa gilesi re.
cia pa(sa)rabasa[8] apā . .
ghārē pārē kā[9] bujjhile ma re[10]
khāiba mai duṭha kuṇḍubā[11] . . dhru . .
saraha bhaṇanti bara sūṇa[12] gohālī
ki mo duṭhya[13] balamdem[14]
ekelē[15] jaga nāsia[16] re
birahū i indrē[17] . . dhru . .

siddhâcāryo hi sarahapādastamevārtha[18] bhāvasvarūpāvagamāt lokā(r)thāya vadati. . suiṇemityādi. bho nijamanaḥcittarā(ja)[19] ta(rā)(vā)vidyādoṣā(t)[20] sadrūpāvagamakatvāt[21]. svapnepi dravyābhilāṣat[22] guruvacanemdurasmayastrâilokye[23] sphāritaḥ. ataḥ kutrasthāne[24] tvayā sthātavyam.[25] bhoḥ[26] cittarāja . .

dhruvapadena tamevārthaṃ dṛḍhayati[27] akaṭetyādi. ākaṭaḥ.

---

[1] kaise (B,C,D,E).
[2] akatha, with a cut-mark on tha, and ṭa written on the upper-margin.
[3] bahaba i aṇā (B), bhabai gaaṇa (C), bhabahi gaaṇā (D).
[4] adabhua bhabamoha re (B), adabhua bhabamohâre (C), adabhua bhabamohā re (D).
[5] appaṇā (C), apaṇā (D).
[6] jagabimbākāre (B,C,D), jalambabikare (E).
[7] acchantī (C), acchantī (D).
[8] parabasa (C), para bāsa (D).
[9] gharī parī kā (C,D).
[10] bujhjila māri (C), bujhila mari re (D).
[11] kuṇḍabā (B, C), kuḍumbā (D).
[12] suṇa (B,C,D), sūṇa (E).
[13] dutha (B,C,D).
[14] balandī (B,) balande (C,D).
[15] ekele (B,C,D).
[16] nāśia (B,C).
[17] acchandrē (B), acchande (C), acchandē (D) birahu indre (E).
[18] stamevārtham (B).
[19] Em. nijamana cittarāja (B).
[20] tarāvidyādoṣā (A), tavāvidyādoṣāt (B).
[21] Sastri dropped this stop.
[22] Em. dravyābhilāṣāt (B).
[23] vaccanendurasmayastrāilokye (B).
[24] kutrasthāne, with a cut-mark on sva and inserted tra on the lower margin.
[25] Sastri dropped this stop.
[26] bho (B).
[27] draḍhayati (B).



56-B

âścaryaṃ[1] gurupādapadma pṣasâdâllīlayā mayāvagatosi[2] hūṃkâro vījodbhavā[4] bho cittarâja. gaaṇeti[5]. pra'sa'bhâsvare[6]. praviṣṭosi. idānīmavidyādosavināśakaukṛtyaṃ bhagnantava.

dvitiyapadenenâdhimâtrasatvasyânuśansâmâha[7]. adaa ityâdi. bhava satvasyahi mohoyamadbhutaḥ. yasmâdātmasvaraparāpara bhedavibhāgaṃ sa paśyati. ataeva sâhaṃkāreṇa manasi paramārthacittasyodayā tavanīti[8]. tahâcâgamaḥ. .

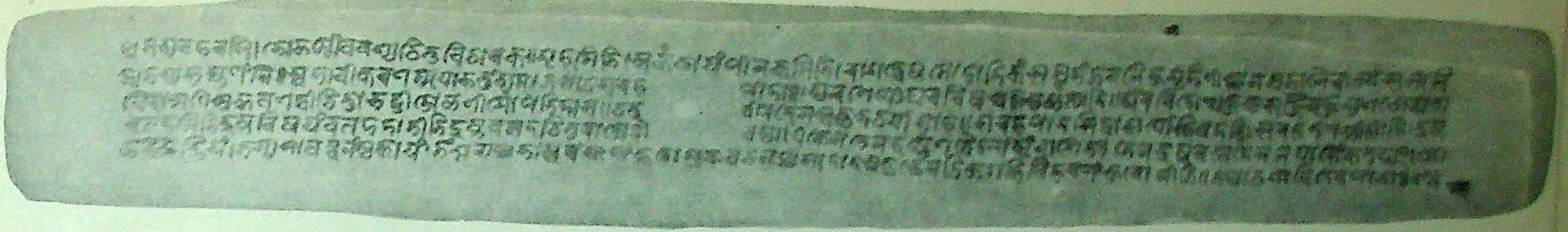
sâhaṃkâre manasi viśamaṃ yâjijanma prabandhâû[9]
nâ'da'(ha)ṃkârascalati[10] hṛdayâdâtmadṛṣṭâû tum satyâṃ[11].
nanyaḥ śâstâ jagati jayino nâsti nâî (râ)tmavâdī[12]
nânyastasmâdu'da'pasama[13] vidhestatmatâdasti mârgaḥ.

tatvavidâṃ pratīre nirendrâdi[14] dvâdaśa dṛṣṭânta dvâreṇa bhavet sarvvaśūnya pramâṇo(pa)pannā[15] siddhirbhavatīti.

tṛtiyapadena caturthânamâtmâha[16]. amiyamityâdi. sahajânasthite[17] sati[18]. rupâdi viṣavipka[19]

---

[1] Sastri has inserted a stop here.
[2] Sastri has inserted a stop here.
[3] *huṅkāra* .B).
[4] Em. *vijodbhava* (B).
[5] Sastri dropped this stop.
[6] *prabhāsvare* (B).
[7] *śaṃsāmāha* (B).
[8] Em. *cittasyodayastava nāstīti* (B).
[9] *pravandho* (B).
[10] *nāhāṃkāraścalati* (B)
[11] Em. *tu satyāṃ* (B).
[12] *naitmavādi* (A). Em. *nairātmavādi* (B).
[13] *nānyasmā dupasama* (B).
[14] Em. *nirendvādi* (B).
[15] Em. *pramāṇopapannā* (B).
[16] Em. *caturthānandamātmāha* (B).
[17] Em. *sahajānandesthite* (B).
[18] This stop has been dropped by Sastri.
[19] Em. *viṣaya vipākan* (B).



57-A

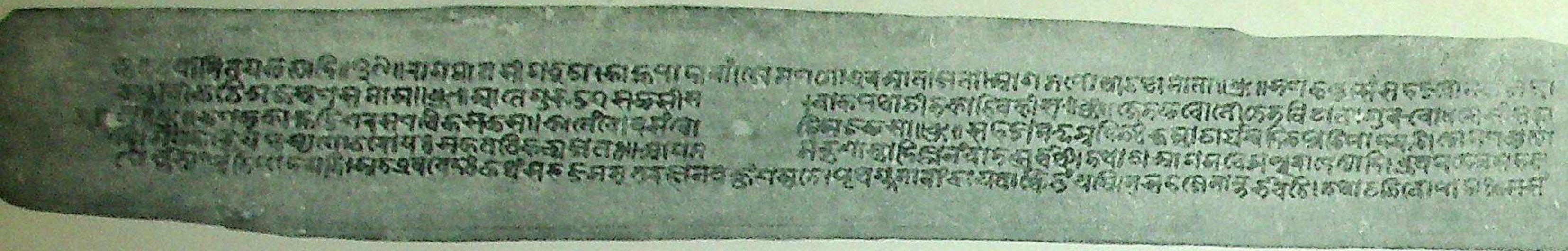
prasahyava[1] harasi. bho karmmeva vaśyacitta vicāraka.. gṛhamiti[2]. svakaṃ kāyaṃ pinakamiti. rāgadveṣamohādikaṃ samūhaṃ tava nija gṛhiṇī jñānamudrānairā-tmāṃ samālingya tasya bhakṣaṇaṃ niḥsvabhāvīkaraṇammayā[3] karttavyaṃ. tathāca sarahapādāḥ.

gharaṇiñc parabiṣa khajjai ityādi..
gharabi to khajjai saṅgi rajjai ṇaṭho rāa birāaṇi[4]
akula ṇaddhī cittā bhaṭṭī joiṇī so patidāsa..

caturthapadena svacchandacaryāmāha.. sarahapāda siddhācāryohi vadati. saraha bhaṇaītyādi. duṣṭa baladamiti[5] duṣṭa viṣayaṃ bala dadātīti[6] duṣṭa baladacittarājo bodhavyā[7]. ekena tena duṣṭeṇa trâilokyaṃ nāśitaṃ. tena duṣṭa baladena[8] mayā kiṃ karttavyaṃ. go iti indriyaṃ. tasya sālaṃvanaṃ svakāyaṃ taṃ śūnyapravhāsvarūpaṃ kṛtvā guruvacanaprasādāt svacchandena trijagati viharaṇaṃ karomiti tathāca śāntidebapādāḥ..sva

---

[1] Em. *prasahyāva* (B).
[2] Sastri omitted this stop.
[3] *niḥsvabhāvikaraṇaṃ mayā* (B).
[4] *beriaṇi* (B).
[5] Sastri used a stop here.
[6] *valaṃ dadāti iti* (B).
[7] *vodhavyaḥ* (B).
[8] *valedena* with a cut-mark on the *e* diacritic of *le* (A).



57-B

cchanda caryânilaya ityâdi. .39. .

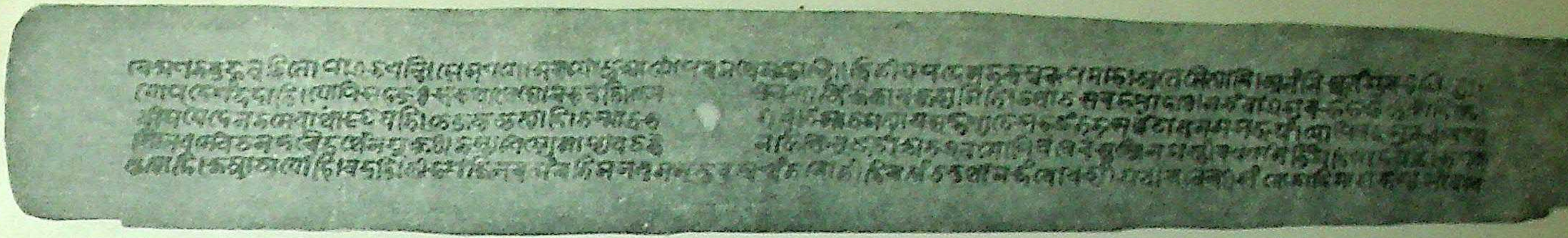
râga mâlasî gabuḍâ.kâhṇapâdânâṃ.
jo maṇagoera[1] *âlâ jâlâ*[2].
âgama pothi[3] *iṣṭâmâlâ*[4]. *.dhru. .*
bhaṇa kaisẽ sahaja bola bâ jâa[5].
kâa bâk cia[6] *jasu ṇa samâa*[7]. *.dhru. .*
âle guru uesai sisa.
bâkpathâtita[8] *kâhiba*[9] *kisa. .dhru. .*
je tai[10] *boli*[11] *te tabi ṭâla*[12]
guru bodha[13] *se sisa*[14] *kâla. .dhru. .*
bhaṇai kâhṇa[15] *jiṇa raaṇa bi kaisa*[16]
kâlẽ boba[17] *sambohia jaisâ. .dhru. .*

sahajânandamuditaḥ kṛṣṇâcârya mudita[18] pratipâdayati. jo maṇa ityâdi mama indriyaśvasya[19] gocaro yaḥ sakala vikalpajâlaḥ.. âgama mantraśâstrâdijñânam vâ tatsarvvañca. tathâca. âgama veapurânetyâdi.

dhruvapadena sahajadorllabhyaṃ[20] patripâdayati. ataeva vedaḥ kathaṃ sahajamanuttarajñânavaktuṃ[21]śakyate. pṛthagjanânâṃ kâyavâkcittaṃ jasmin sahaje nântarbhavati. tathâca tilopâdâḥ.[22]

sasaṃ

[1] *maṇagoara* (B,C). *maṇa-goara* (D).
[2] *âlâjâlâ* (D,E).
[3] May also be read as *pothâ* (A).
[4] *iṭṭhâmâla* (D). *tantamâlâ* (E).
[5] *bolabâ jâi* (D).
[6] *kâyabâkcia* (C). *kâa bâkcia* (D).
[7] *samâi* (D).
[8] *bâk pathâtita* (D).
[9] *kahiba* (C,D).
[10] *jeta i* (C). *jetai* (D).
[11] There is an *e* diacritic with *li*, with cut mark on it (A). *bole* (E).
[12] *te tabi ṭâla* (B). *teta bi ṭâla* (C), *tetabi ṭâla* (D).
[13] *boba* (C,D).
[14] *sisâ* (B,C,D).
[15] *kâhṇu* (B,C).
[16] *bikasai*, with a cut mark on *sa* (A), *jiṇaraaṇa bikasai sâ* (B), *jiṇa raaṇa bi kaisâ* (C). *jiṇa raaṇabi kaisâ* (D). *jiṇaraaṇa bi kaisâ* (E).
[17] *kâla bobẽ* (D).
[18] Sastri dropped this word. *mudita* and inserted a stop here.
[19] Em. *indriyâśvasya* (B).
[20] *sahajadurllabhyaṃ* (B).
[21] *sahajamanuttarajñânaṃ vaktuṃ* (B).
[22] *tilopâdaḥ* (B).



58-A

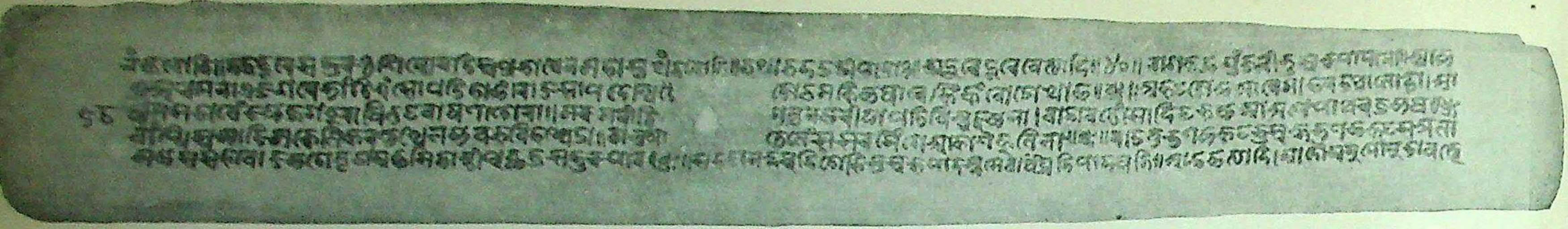
beaṇa tantaphala tilopāe bhaṇanti.
jo maṇa goara goiā so paramathe na honti . .

dvitīyapadena tatvasvarūpamāha. alemityādi. alaṃ niskalaṃ[1] guruḥ śiṣyāyopadeśam dadāti. yopi[2] sahajaḥ sa kathāvedyo na bhavati. tena guruṇā kiṃ kṛtvā vaktavyamiti. tathāca sarahapādāḥ. na taṃ bāe guru kahai ityādi.

trtīyapadena[3] tamevārthaṃ dṛḍhayati. tejai ityādi. tasmātra[4]bhagavati[5] mātragatyā yadyadbhaṇyate sahajaṃ tat sarvvam tālanamasadrūpam. yopi vajraguruḥ sopyasmindharme vacana daridrarthena[6] yuktaḥ. tasya śiṣyenāpyavacatvena[7] kiñcinnaśrutam. ataeva sopi[8] vadhirastasmin gambhira dharme matim pratipādayati. bhaṇai ityādi. kṛṣṇācāryohi[9]. vadati. kidṛśaṃ jinaratnaṃ ratimanantamanuttarasukhaṃ tanotīti ratnam caturthānandaṃ bodhavyam. yathā vadhiraḥ saṃketādinā mūkasya saṃbodha

---

[1] Em. *niṣphalaṃ* (B).
[2] *yo'pi* (B).
[3] There is *e* diacritic before *pa*, with a cut mark on it (A).
[4] *tasmāt* (B).
[5] Em. *bhagavati* (B).
[6] Em. *daridratvena* (B).
[7] *śiṣyeṇāpyavacatvena* (B).
[8] *so'pi sa* (B).
[9] Sastri dropped this stop.



58-B

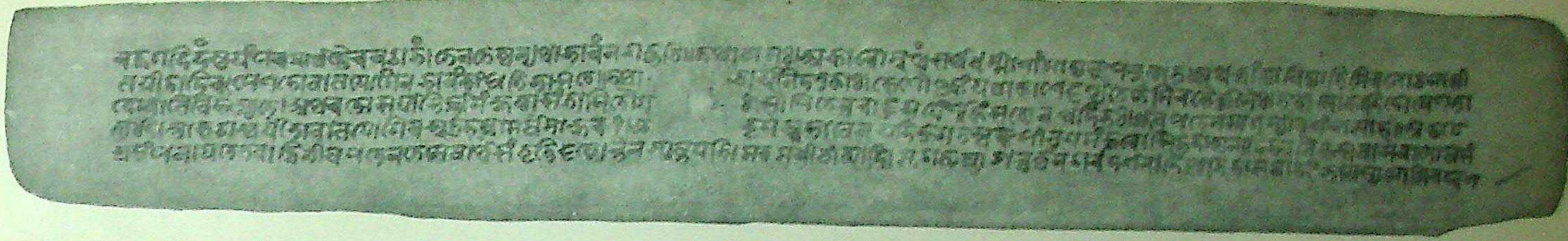
naṃ karoti. .tadvaddūre sadguruḥ śiṣyeratisvaprabhāvena mahāsukham tanoti. tathāca daudīpādāḥ[1]. .adūre dūre vetyādi. .40. .

rāga kahṇa guṃjarī[2](.)bhusukupādānām.
āie aṇuanāe jagare[3] bhāṃtiē so paḍihāi
rājasāpa[5] dekhi[6] jo camakii ṣāre[7] kim kaṃ[8] boḍo khāi. .dhrū. .
akaṭa joiā re[9] mā kara hathā[10] lohṇā[11].
āisa sahābē[12] jai jaga bujhasi[13] tuṭa[14] bāṣaṇā[15]torā. .
marumarici gandhanairi[16] dāpatibimbu[17] jaisā.
bātābattē so diḍha[18] bhaiā apē pāthara[19] jaiṣa[20]. .dhrū
bāddhisuā[21] jima keli karai khelai bahubiha kheḍā[22].
bāluā telē sasara siṃge ākāše phulilā[23]. .dhrū. .
rāutu bhaṇai kaṭa bhusuku bhaṇai kaṭa
saalā aisa sahāba.
jai te muḍhā acchasi[24] bhānti pucchatu[25] sadguru pāba. .dhrū

sahajānandamudito hi bhusukupādastamevārthaṃ pratipādayati.āi ityādi. ādāu anutpanna[26] bhāvatve. .

---

[1] *rudipādaḥ* (B).
[2] *kahnugunjari* (B, C). *kahnugumjari* (E).
[3] *anuanā e jaga re* (D,E).
[4] *bhāntiu ṛso* (B). *bhāntie so* (C). *bhāṃtiē so* (D,E).
[5] *rāja sāpa* (D).
[6] Followed by *te*, with cut mark on it. (A).
[7] *sāre* (C).
[8] *kim taṃ* (B). *Ki tā* (C). *ki tā* (D). *Ki hā* (E).
[9] *joiāre* (C).
[10] *hātha* (C).
[11] *laṇā* (D). *lonhā* (E).
[12] *sahābē* (B,C).
[13] *bujhasi* (C). *bujhasi* (D,E).
[14] *tuṭai* (B,C,D).
[15] *bāsanā* (C),*bāsaṇā* (D).
[16] *gandhabanaari* (C). *gandhabbanaari.* (D). *gandhaba nairī* (E).
[17] *dāpaṇa-paḍibimbu* (C,D).
[18] *diṭa* (B,E). *diḍha* (C,D).
[19] *āpa pāthara* (D).
[20] *jaisā* (B.C.D).
[21] *bā̃ddhisuā* (B). *bāndhisuā* (C). *bāñjhi suā* (D). *baṃdhi-suā* (E).
[22] *khelā* (C).
[23] *ākāśaphulilā* (B). *ākāsa phulilā* (C). *ākāsa phulilā* (D).
[24] *āchasi* (D).
[25] *puchatu* (D).
[26] *anutpānna*, with cut mark on *ā* diacritic of *pā* (A).



59-A

na jagadidaṃ svayaṃ paramārthajñairavagataṃ. tena teṣvanyathābhāvaṃ na gacchati . tathācā(ga)maḥ[1]. akāro mukhaṃ sarvvadharmmāṇāmmādyanutpannatvāt[2]. atha bhrāṃtyā vidyātimiralocanānnīlapītādi rūpeṇa bho bālayogin bhāvaṃ tvāṃ pratibhāsate.. tathācārya nidattakāḥ[3].

keśâṇḍakaṃ yathākāśe dṛśyate taimira kairjanaiḥ.
tathā lokādidoṣeṇa bhāvo bālairvikalpyate..

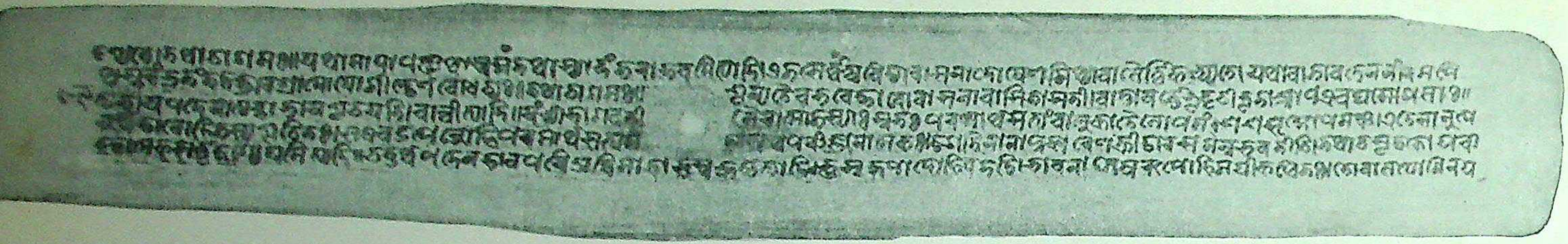
atha rajosarpāvijñānaṃ[5] kṛtvā saṃtrāsitau[6] yaḥ. sāpi[7] tena rājju[8] sarpeṇa kiṃ satyena khaditaḥ[9].

dhruvapadena mārgasyānuśaṃsāmāha. akaṭetyādi. ākaṭāścaryam bho bālayogin atra hastimarśam mā kuru. idṛśa svabhāvena yadi jagatsvarūpāvagamaṃ karoṣi[10] tadā anādi bhavavikalpa vāsanādoṣasaṃgrahaṃ palāyate tava.

dvitīyapadena 'te' (ta) mevārthaṃ[11] saṃvṛtti dṛṣṭāntena[12] spaṣṭayati. marumarīcityādi. mṛgatṛṣṇā gandharvvanagara darśanādi pratibhāsamātraṃ bhāvasya yogīvareṇa

---

[1] *tathācānaḥ* (A). Em. *tathācāgamaḥ* (B).
[2] *sarvvadharmmāṇemādyanutpannātvāt* (B).
[3] *athācāryyanidattakāḥ* (B).
[4] *keśoṇḍakaṃ* (B).
[5] Em. *rajjau sarpābijñānaṃ* (B).
[6] *saṃtrāsito* (B).
[7] *so'pi* (B).
[8] Em. *rajju* (B).
[9] *khāditaḥ* (B).
[10] *karoṣi* (B).
[11] *tamevārthaṃ* (A). *tamevārtham* (B).
[12] *dṛṣṭāntena*, with a cut mark on the left diacritic of *nta* (A).



59-B

dṛśyate. tathâcâgamaḥ. . yathâ mâyâpañcathâ[1] svapnaṃ tathâsyâdaṃtarâbhavamityâdi.[2] etatsarvvaṃ avidyâvâsanâdoṣeṇa mithyâ bâlâ̂irvvikalpyate. yathā vatâvarttena nîramapi prastaraṃ bhûtaṃ tadvadbhâvagrâmo yogîndreṇa bodhavyaḥ. . tathâcâgamaḥ. .

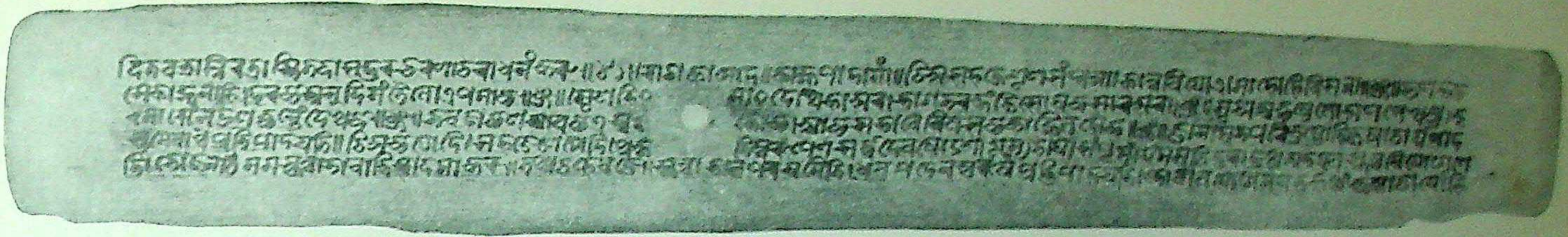
śunyatâ̂iva bhavedbhâvo vâsanâvâsitâ satî.
vâttâvartte bhûdṛḍhibhutâ[3] âpa eva ghanopalâḥ. .

tṛtîyapadenâtyantâbhâva[4] śûcayati. bândhîtyâdi . baṃdhyâbhâgvatî nâ̂irâtmâ tasyâḥ sutaḥ paramârthasatyaṃ vâlukâtâ̂ilopamaṃ.[5] śaśasṛṅgopamañca.[6] etenânutpannasvabhâvo hi tasya śûcitaḥ.[7] sa eva utpannohi paramârtha satya[8] mahâsukha pañcajñânâtmakaḥ.[9] jagati nânâprakâreṇa krīḍârasamanubhavatîti. tathâca sutake. pañcabuddhâtmaka[10] sarvvajagoyamityâdi..

caturthapadena bhâvapariśuddhimâha. bhusuku ityâdi. bhusukupâdohi vadati. bhâvanâmeṣa[11] rūpo hi mayî[12] kathitaḥ. bho bâlayogin ya. . . .

---

[1] Em. *yathâ mâyâ yathâ svapnam* (B).
[2] *tathâsmi hyantarâbhavamityâdi* (B).
[3] *vâtâvartte dṛḍhibhûtâ* (B).
[4] *bhâvaṃ* (B).
[5] Sastri dropped this stop sign.
[6] Em. *śaśaśṛṅgopamañca* (B).
[7] Em. *sûcitaḥ* (B).
[8] Em. *satyaṃ* (B).
[9] Sastri dropped this stop.
[10] *pañcabuddhyâtmaka* (B).
[11] Em. *bhâvânâmeṣa* (B).
[12] *mayâ* (B).



60-A

di tava bhrāntiratrāsti tadā sadgurucaraṇārādhanaṃ[1] kuru . .41.

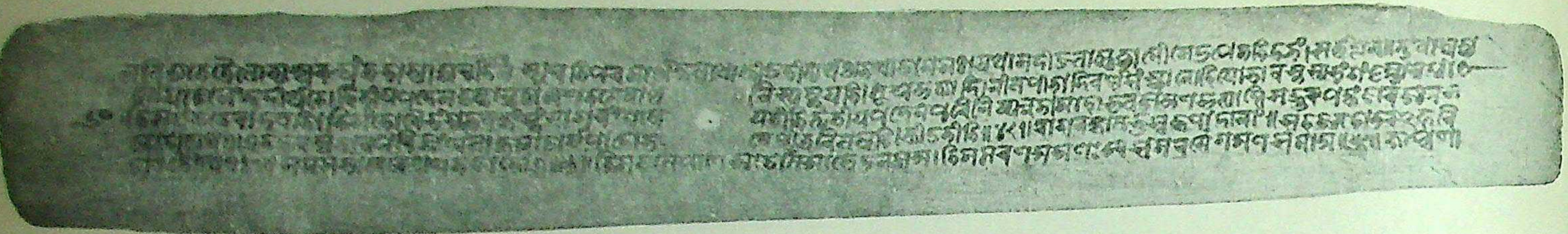
rāgā kāmoda . . kāhṇa pādānaṃ . .
cia sahaje śuṇa sampunnā.
kāndhabioe. mohohi[2] bisannā . .dhra.
bhaṇa'ika'(kai)se[3] kāhṇa nāhi.
pharai anudina'ṃ' tāiloe pamāi[4] . .dhra . .
māḍhā[5] diṭha nāṭha dekhi kāara.
bhāgataraṅga[6] ki soṣai sāraara[7] . .dhra.
māḍhā[8] achante loa ṇa[9]pekhai.
dudha mājhē laḍa ṇacchantē[10] dekhai . .dhra.
bhaba jāi ṇa ābai esu[11] koi.
āisa[12] bhābe bilasai kāhṇila joi . .dhra . .

jñānāmṛtaparituṣṭohi kṛṣṇācāyapādastamevārthaṃ pratipādayati . .cia ityādi. sahajenetyādi. prakṛtisvarūpena sarvvadeva[13] sodaśī śūnyatāyā[14] sampūrṇṇāyaṃ-mama cittarājaḥ. ataeva skandhaviyogeneti. bho janāḥ mama skandhābhāvātviṣāda[15] mā kuru. tathāca hevajre. skandhābhāvaparamamiti.

dhruvapadena svarūpaṃ pratipādayati. bho bālayogin vada kathaṃ kṛṣṇācāryohi

---

[1] *caraṇācarādhanaṃ* with cut-mark on medial *ca* (A).
[2] *mā hohi* (B).
[3] *ikase* (A); obviously a slip for *kaise*. *kaise* (B,C,D).
[4] *anudinaṃ taailoe pamāi* (A,B). *anudinā teloe pamāi* (C). *anudina teloe samāi* (D).
[5] *mūṭā* (C,E).
[6] *bhāga taraṅga* (B,D). *bhāṅga taraṅga* (C).
[7] *sāara* (B,C,D,E).
[8] *mūṭā* (C,E).
[9] *na* (B,C,D).
[10] *laḍa na achante* (C). *laḍa na achantī* (D). *naḍana achantī na* (E).
[11] *ethu* (C).
[12] *aisa* (C,D).
[13] *sarvvadaiva* (B).
[14] Em. *śūnyatāyām* (B).
[15] Em. *viṣādam* (B).



60-B

na vidyate trailokyasvarupaṃ ta bhâvya[1] anudinaṃ sphurati paramârthajaladho[2] krīḍatītyarthaḥ. tathācāgamaḥ.

yathā nadījalāt svacchât mīne[3] utpatati drutaṃ.
sarvva śūnyâttathā svacchât mâyâjâlaṃ mudīryate.

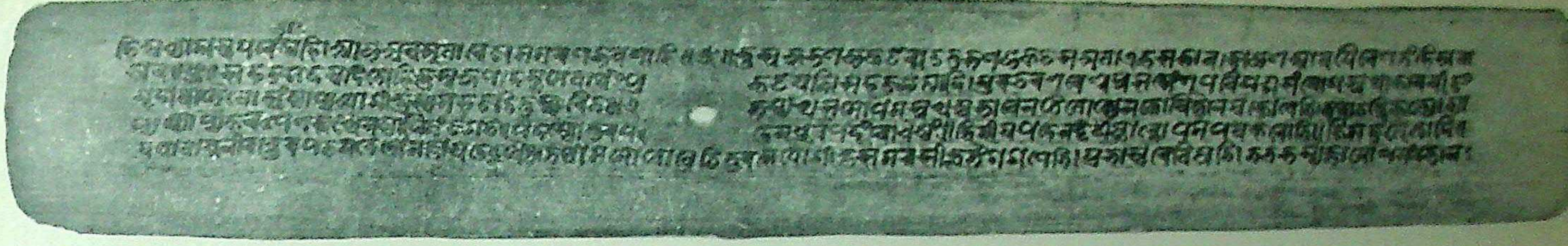
dvitīyapadena dṛṣṭântadvârena tamevârthaṃ vispaṣṭayati[4]. mūḍhā ityâdi. nīlapītādi varṇṇasaṃsthânohi yo bhâvastasya bhaṃgaṃ dṛṣṭvā mudghāḥ kimartha[5] kâtarâ bhavati[6]. kimambhodhaîrbhagnataraṅga'ṃ'staṃ[7] sâgaraṃ śoṣayatīti(.)[8]

tṛtīyapadena pariniṣpannatâmâha. bhava jâi ṇa ityâdi. sadgurupaṅkaṃ jārâjaḥ[9] na karotītyarthaḥ. etadbhabasvabhâva parijñânena. kṛṣṇâcâryapādo bhavepyatra[10] vilasati[11]. krīḍatīti[12] . .42. .

rāga baṅgāla (.) bhusukupādānām. .
sahaja mahātaru[13] pharittāe[14] tâiloe.[15]
khasamasabhābe[16] re bāṇata kā koe[17]. .dhru. .
jima jale paṇiā ṭaliā bheu na[18] jâa.[19]
tima maṇa aaṛāre[20] samarase gaaṇa samāa[21]. .dhru. . .
jai puṇā[22].

---

[1] Em. *svarupaṃ taṃ vibhavya* (A).
[2] *jala dhiḥ* (A).
[3] Em. *mīna* (B).
[4] Sastri dropped this stop.
[5] *mūrkhāḥ kimartham* (B).
[6] Em. *bhavanti* (B).
[7] *kimambhodherbhagnataraṅgaṃ taṃ* (B).
[8] Sastri inserted this stop.
[9] Em. *sadguru paṅkaja rajaḥ* (B).
[10] *bhave'pyatra* (B).
[11] *vilasati* (B).
[12] The commentary of the third sloka has not been given in the A-text. Bagchi, on the basis of the Tibetan text, has reconstructed the commentary of the sloka
[13] *sahajamahātaru* (B). following this word there is a stop-mark like, (२) . likely, to denote a sensical pause.
[14] *pharia e* (B,C,D), *ffarittā e* (E).
[15] *teloe* (B,C,D,E). In the sons, com., and in the translation of the Tib. text the word is *trâlokyaṃ*
[16] *khasama sahābe* (D).
[17] *bāṇata mukā koe* (C). *bāndhanata mukā koe* (D), *bāṇatakā koe* (E).
[18] *bheḍa na* (B), *bheḍana* (E).
[19] *jâi* (D).
[20] *maṇa-raaṇa* (C), *mana-raaṇā re* (C).
[21] *samāi* (D).
[22] See the note of this word on the next page.



61-A

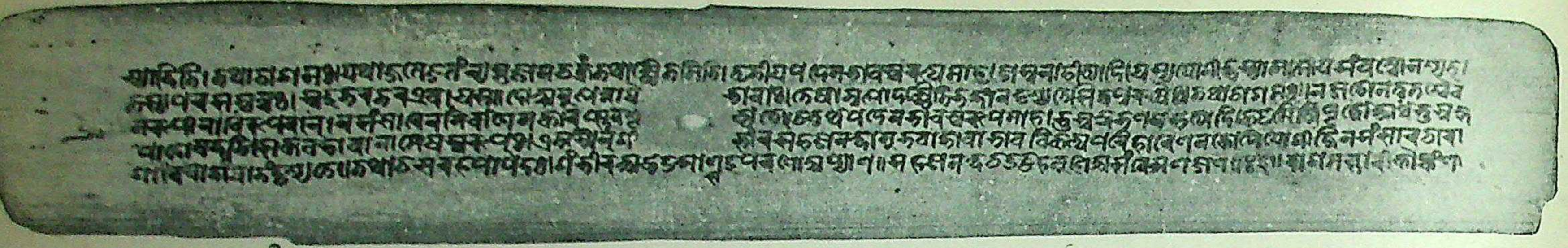
hi[1] adhyā tāsu parelā[2]kāhi.
āi anuanā re[3] jāma maraṇa bhaba[4] ṇāhi. dhru.
bhusuku bhaṇai kaṭa rāuṭu bhaṇai kaṭa
saalā eha sahāba.
jāi ṇa ābayi[5] re ṇa tāhi[6] bhābābhāba. dhru. .

sahajamadanuditohi bhusukupādastamevārthaṃ prakaṭyati. sahajaityādi. gurucaraṇareṇa prasaṅgeṇa pavipadmasaṃyogasukhākāravījaṃ gṛhītvā trailokyam vyāpya yogīndrasya sahajacittasphuritaḥ[7]. etasya khasamopamasukhasvabhāvena trailokye na kovidvān[8] muktoveti. tathācadvikalpe. vyāpyavyāpaka rūpeṇa sukhena vyāpitaṃ jagat. . padasyottarapadena dhruvapadaṃ bodhavyaṃ.

dvitīyapadena dṛṣṭāntopamapava[9] karoti. jimajaletyādi. . yathā vāhyanirāntara patanabhedo na jñāyate budhaiḥ. tathā manobodhicittaratna yogīndra samarasibhūtaṃ gagaṇeti. prabhāsvare viṣati[10]. tatra taṣya[11] ajñānopalambho na. . . .

---

[1] *jāsu nāhi* (C), *jāsu ṇāhi* (D,E).
[2] *adhyātā swaparelā* (B), *appā tāsu parelā* (C,D,E); *la* on the upper margin, with a tick-mark (A).
[3] *āi anuaṇā re* (C), *aie anuaṇāre* (D).
[4] *jāmamaraṇabhaba* (B).
[5] *jāi na ābai* (C), *ethu jāi ṇa ābai* (D).
[6] *taṃhi* (B), *tahi* (C,D).
[7] Em. *sahajacittaṃ sphuritaṃ* (B).
[8] There is a diacritic on *dvā*, which seems to be a dip (A).
[9] Em. *dṛṣṭāntopamāṃ* (B).
[10] *viśati* (B).
[11] The scribe wrote *bha* and then changed it to *ta*.



61-B

syâditi. tathâcâgamaḥ. yathâ jale jalaṃ nyastajñânacakram[1] tathâ sthitamiti.

tṛtîyapadena bhâvasvarūpamâha. jasu nâhītyâdi. yasya yogîndrasyâtmâtmīya saṃbandhonaśyat[2] tasya parasaṃbandhaḥ. sva[3]itaratara eva. yasmâdoanutpannâ[4] ye bhâvâḥ.[5] teṣâmutpâdasthitibhaṅga na dṛśyate[6] siddha puruṣaiḥ. tathâcâgamaḥ. .

na jâto na tvataścaiva[7] na rūpī nâdhirūpavân.
na saṃsâre na nirvâṇe na kâraste na śūcyate[8]. .

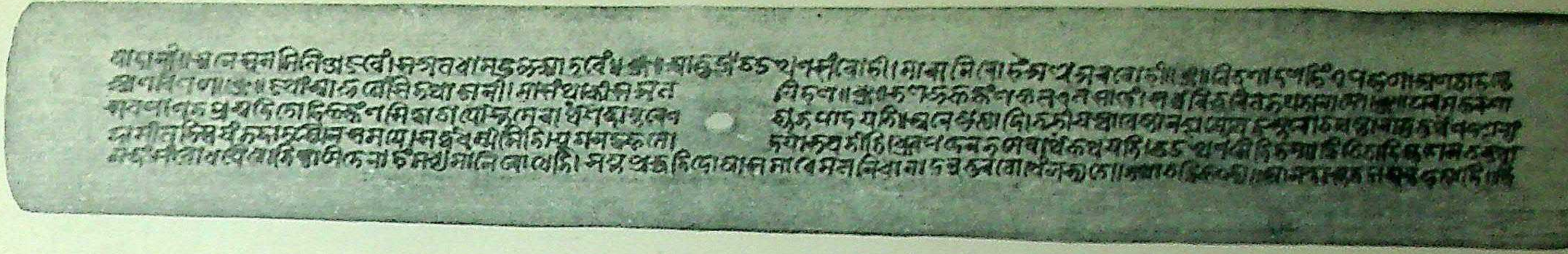
caturthapadena bhâvasvarūpamâha. bhusuku bhaṇai ityâdi. kaṭamiti. pūrvvoktârthaṃ[9] bhusukupâdo vadati. sakala bhâvânâmeṣa svarūpah. . etasmin gaṃbhira sahajânandânubhavâ[10]bhâvâbhâva vikalpa parihâreṇa na kopi[11] yogī jinasaṃsâra'câ'(kâ)râgâre[12] yâtâyâtaṃ dṛśyate. tathâca sarahapâdaḥ[13]. .

gaṃbhīra ai uâṇsa uparaṇo apyâṇa. .
sahajânanda caujjaha luṇia saṃbeaṇa jâṇa. .43. .

râga mallâri (.)koṅkaṇa[14]

---

[1] Em. nyastaṃ jñânacakraṃ (B).
[2] Em. syât (B). Sastri dropped this stop-sign.
[3] Em. sa (B).
[4] Em. yasmâdanutpannâ (B).
[5] Sastri dropped this stop-sign.
[6] Em. dṛśyante (B).
[7] Em. mṛtaścaiva (B).
[8] Em. sūcyate (B).
[9] Sastri inserted a stop-sign here.
[10] *sahajânandânubhavâd* (B).
[11] *ko'pi* (B).
[12] *cârâgâre* (A), Em. *kârâgâre* (B).
[13] *sarahapâpedaḥ*, with a cut-mark on *pe*. (A).
[14] *kauṅkaṇa* (B).



62-A

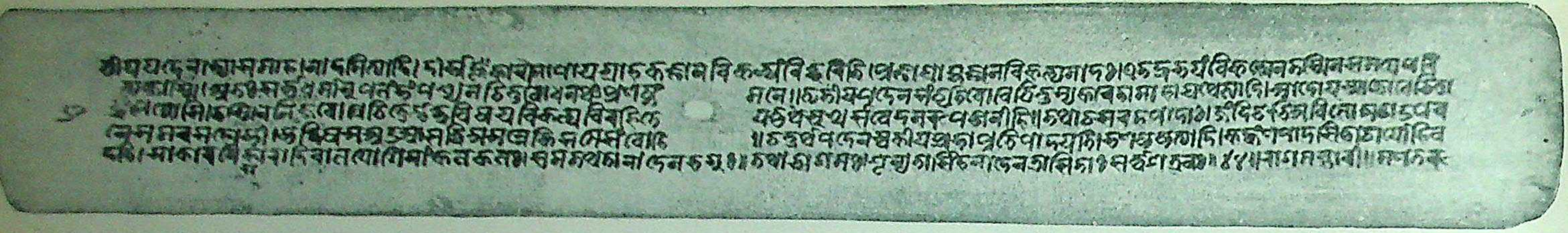
pādānām . .
sune suna[1] *militā*[2] *jabẽ .*
saalad hāma uiā tabẽ . . dhra . .
āchahũ[3] *caukhana sambohi.*
mājha nirohẽ aṇuara bohi[4] *. . dhra . .*
bidunāda[5] *ṇa hie*[6] *paiṭhā.*
aṇa[7] *cāhante āṇa biṇaṭhā . . dhra . .*
jathā ãilẽ si[8] *tathā jāni*[9]
māsã[10] *thākī saala bihaṇa*[11] *. . dhra . .*
bhaṇai kaṅkaṇa kalaela sādẽ[12]*,*
sarbba bicurila[13] *tathatā nādẽ*[14] *. . dhra . .*

parama karuṇāsava pāṇata pramudito[15] hi kaṅkaṇa siddhācāryo[16]stamevārthaṃ savdāntareṇa vyutpādayati . . sune ityādi. tṛtīyasvādhiṣṭhānaśūnye vajrastarocadhiṣṭhānāccaturthaṃ[17] padaśūnyaṃ[18] (ya)dā[19] milatī svayaṃ tadā tasmin samaye. sarvvadharmmamiti. yuganaddha phalodayo bhavatīti.

dhrubapadena tamevārthaṃ kathayati. caukhaṇamiti tasmādvicitrādi kṣaṇena caturthānandaṃ sambodhayitvā tiṣṭhāmi[20] tenāhaṃ maddhyamānirodheti. saptaprakṛtidoṣā samadhimalanidhānādanuttarabodhiṃ labhyate. tathācadvikalpe . . ānandastatrajā anta ityādi . dvi[21]

---

[1] *sūne sūna* (C).
[2] *milu* (B,C,D).
[3] *ācchu hũ* (B), *ācchahũ* (C), *āchahũ* (D).
[4] *aṇutara bohi* (D).
[5] *bindu ṇāda* (C), *bĩdu ṇāda* (D).
[6] *nahi e* (B), *na hi ẽ* (C).
[7] *āṇa* (C,D).
[8] *jathā ãilesi* (C,D).
[9] *jāṇa* (B,C), *jāṇa* (D).
[10] *māsaṃ* (B), *mājhẽ* (C,D).
[11] *saala bihāṇa* (B,C), *saalabi hāṇa* (D).
[12] *kalaela sādẽ* (C), *kalaela-sadī* (B). Here the la script is written in modern Bengali character.
[13] *sarbba bicharila* (B), *sarba bi cyharila* (C), *sabbabi curila* (D).
[14] *tathatānādẽ* (B).
[15] Em. *pāṇataḥ pramuditaḥ* (B).
[16] Em. *siddhācārya* (B).
[17] Em. *vajraguruśchādhiṣṭhānāccaturthaṃ* (B).
[18] Em. *padam śūnyaṃ* (B).
[19] *dā* (A), Em. *yadā* (B).
[20] Sastri used a semi-colon sign here.
[21] Sastri showed the letter on the next page.



62-B

tîya[1]padenâbhyâsamâha. nâdamityâdi. dîrgha hûṃkâro nâpâya grâhakajñânavikalpaṃ vinduriti. prajñâgrâhyajñânavikalpanâdaḥ. etadubhayaṃ vikalpena tasminsamay parityâktâsmi[2]. ataḥ sarvvadharmânupalambhaṃ paśyan cittabodhanañca praṇaṣṭaṃ mane[3].

tṛtîyapadena saṃvṛttibodhicittasya 'kâ'(phâ)raṭâmaha.[4] yathetyâdi. adoyasmâdbodhicittâdutpannosi[5]. tasmin nijabodhicitte induviṣayavikalpavirahite yacca(tu)rthasukhasaṃvedanarûpa[6] jânîhi . . tathâca sarahapâdâḥ.

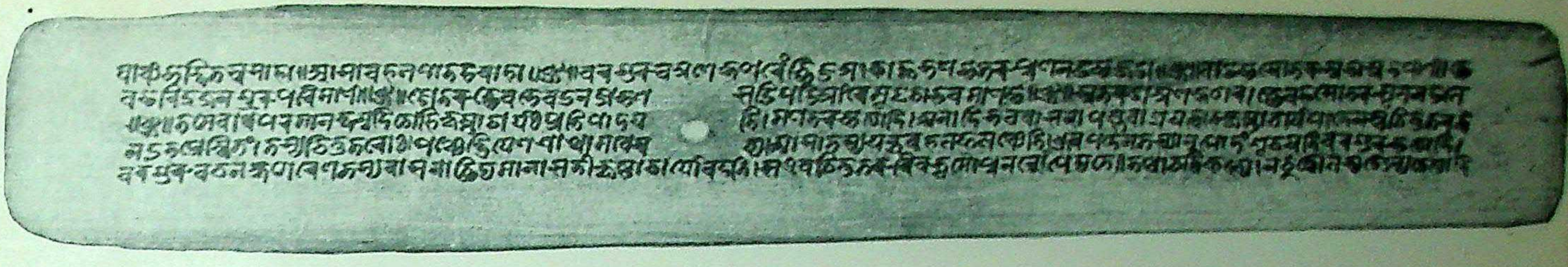
jaṃ diḍha[7] cia bîloa ṭâu pabane samarasa hoī.
indi ṣaa auâ sandhia anne kisame saṃbohi . .

caturthapadena svakîya prabhâ[8] pratipâdayati. bhaṇai ityâdi. kaṅkaṇapâda siddhâcâryohi vadati. sâkâra nirâkârâdi[9] bâlayoginâṃ kalakalaḥ[10]. samatathatânâdena bhagnaḥ . tathâcâgamaḥ . . śûnyatâ siṃhanâdena trâsitâḥ sarvvasatravaḥ . . 44 . .

râga mallâri . .
maṇatara

---

[1] Sastri has shown the full word *dvitîya* on this page.
[2] Em. *parityakto'smi* (B).
[3] Em. *mama* (B).
[4] *kâraṭâmâha* (A). *phâraṭâmâha* (B).
[5] *cittâdutpanno'si* (B).
[6] *yaccarthasukhasaṃvedanarûpa* (A). Em. *yaccaturthasukhasaṃvedanarûpaṃ* (B).
[7] *diṭa* (?).
[8] Em. *prabhâva* (B).
[9] *nikârâdi*, with *râ* underneath *kâ*, on the lower margin (A).
[10] Sastri dropped this stop.



63-A

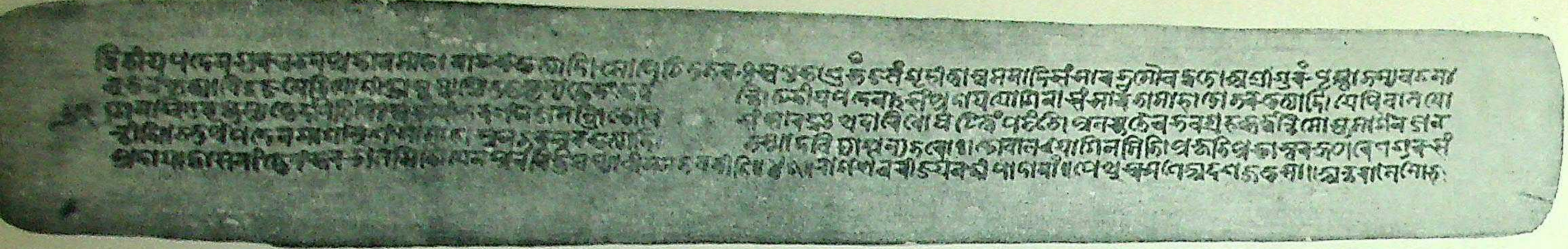
pāñca indi tasu sāhā.
āsā bahala pātaha bāhā[1] *. . dhru . .*
baragurubaaṇe kuṭhārẽ chijaa[2]*.*
kāhṇa bhaṇai taru puṇa na uija'ga'(a)[3]*. . dhru . .*
bāḍhai[4] *so taru subhāsubha pāṇī.*
chebai bidujana guru parimāṇī[5] *. . dhru . .*
jo taru cheba bhebau na 'jāṇa' (jāṇai)[6]*(.)*
saḍi paḍiā re muḍha[7] *tā bhaba māṇai . . dhru . .*
su(na)taru[8] *(bara) gaaṇa kuṭhāra.*
chebaha so taru mala na ḍāla . . dhru . .

tamevārtha[9] paramānanda muditohi kṛṣṇācāryaḥ pratipadayati. maṇataru ityādi. anādi bhavavāsanāpallavāśrayatvāt kṛṣṇācāryapādena svacitta[10] taratvena[11] utprekṣitam. tasya cittataroḥ. pañcendriyeṇa śākhāmadhimucya. āsā tasya yantra[12] bahala phalañceti.

dhruvapadena tasyānutpādam. śūcayati[13] varaguru ityādi. varaguruvacanakuṭhāreṇa tasya vāsanā chidyamānā sati kṛṣṇācāryo vadati. sa eva cittataruriva[14] bhūmau punarannotpadyate. tathācadvikalpe. na buddho labhyate'nyatetyādi(.)

---

[1] *pāta phalāhā* (B), *pāta phala bāhā* (C,D).
[2] *chijai* (D).
[3] *uijaga* (A), *uijaa* (B,C,E) *uipai* (D). *uijaḍā* (A$_1$).
[4] *bāṭai* (B,E).
[5] *guru parimāṇi* (C).
[6] *jāṇa* (A), *jāṇai* (B,C,D,E).
[7] *mūṭa* (E).
[8] *sutaru* (A), *taru* (B), *sunatarubara* (C), *suntarubara* (D), *suna tarubara* (E). In the com. the words are mentioned as *suna tarubara*.
[9] *tamevārtham* (B).
[10] Em. *svacittam* (B).
[11] Em. *taratvena* (B).
[12] Em. *patra* (B).
[13] Em. *sūcayati* (B).
[14] Em. *cittataruvena* (B).



63-B

dvitiyapadena guruvacanaprabhâvamâha. bâḍhai[1] ityâdi. sopi cittataruḥ svaśubhâśubhaṃ. jalaṃ gṛhitvá svamanâdi[2]saṃsārabhumâû vaddhate[3]. a(tha)[4] śri guruṃ pṛṣṭvá tasya bacanânubhavaṃ kṛtvá. vidujaneti yogindrāstasyaśchittavṛkṣasya[5] chedaṃ kurvvanti.

tṛtiyapadenâ'saṃpradâya[6] yoginá saṃsâratâmâhâ[7]. jo taru ityâdi. yepi[8] bālayoginscittavṛkṣasya chedamiti niḥsvabhāvīkaraṇaṃ na jânantti[9]. topi[10] saṃsāra duḥkhavâridho saṭitvam[11] pataṃti. punastatsâiva bhavgraha kurvvanti mokṣamārgaṃ na jānantīti.

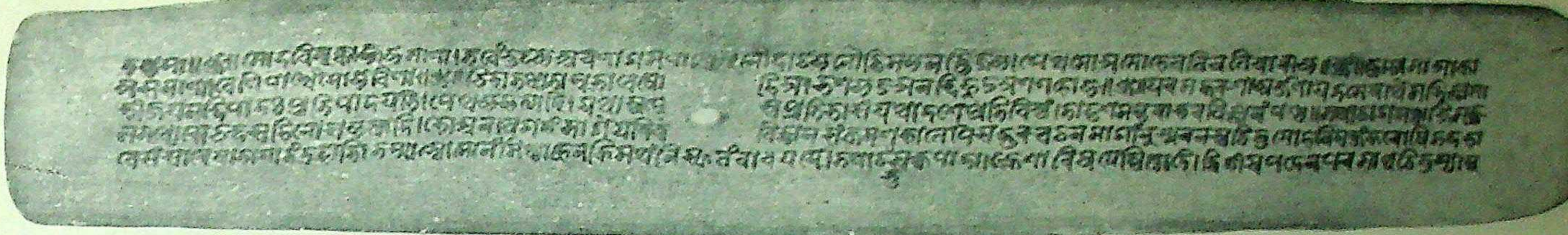
caturthapadena mārgānuśāṃsāmāha. suna tarubara ityâdi. tasmadavidyāśunyataroḥ. bho bālayoginamiti. prakṛtiprabhâsvarakuṭhâreṇa gurusaṃpradāyadvâsanâṃ chedaṃ kuru[12](.) dâlamiti.[13] yena punarindriyasyâdhina na bhavatîti. . 43. .

râga śabari (.) jayanandipâdânâṃ. .

pekhu suane[14] adaśa[15] jaisâ. .
antarâle moha[16]

---

[1] *bâḍai* (B).
[2] Em. *svayamanâdi* (B).
[3] *varddhate* (B).
[4] *a* (A). Em. *atha* (B).
[5] *stasyaścittavṛkṣasya* (B).
[6] Sastri dropped this sign of silent *a*.
[7] Sastri dropped this stop-sign.
[8] *ye'pi* (B).
[9] Sastri omitted this stop sign.
[10] *te'pi* (B).
[11] *duḥkhavāridhō saṭitvā* (B)
[12] Sastri used a stop here.
[13] Sastri dropped this stop.
[14] *suiṣe* (D).
[15] *adaśe* (B), *adase* (D)
[16] *so haba* (C), *bhababi* (D).



64-A

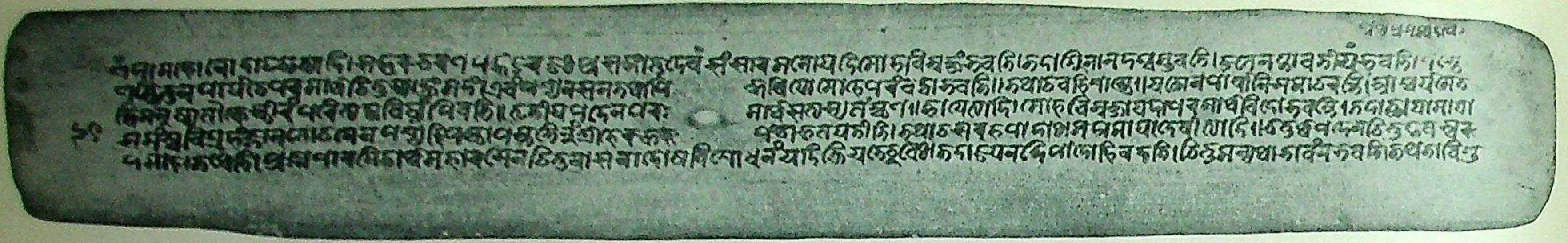
taisā..dhrū..
mo'da'(ha) bimukkā[1] *jai māṇā*[2]
tabẽ tuṭai abaṇāgamaṇā[3]*..dhru..*
nâu dāḍhai nâu timai[4] *na cchijai*[5].
pekha moa[6] *mohe bali bali bājhai*[7]*..dhru..*
chāa[8] *māā samāṇā.*
beṇi pâkhẽ soi biṇā[9]*..dhru..*
cia tathâtāswabhābe[10] *ṣohia*[11]
bhaṇai jaanandi[12] *phuḍaaṇa*[13] *ṇa*[14] *hoi..dhru..*

parama karuṇāarjaṇāya tamevârthamabhijñālābhī jayanandipādaḥ pratipādayati. pekhai ityādi. yathā swapne swapratibhāsa[15] yathādarśe prativimvaṃ[16] tādṛśa mantarā bhavavijñānaṃ paśya..tathâcāgamaḥ. jimajalamadhye'jhe'[17] canda sa hi nosa ityādi. bho anadhigatam[18] mārgaṃ yadi tvaṃ vijñāna saṃkramaṇa-kālepi[19] sadguruvacanamārgānusmaran[20] svacittamohavimuktaṃ[21] karoṣi tadabhāve saṃsāre yātāyātaṃ truṭyati. tasmāt svātmānam mithyāhena[22] kimarthaṃ nisphalaṃ vādhayase. tathâca bhusukupādā [23]. kleśāviṣayeṣvityādi.

dvitīyapadena paramārtha cittasyānu....

---

[1] *moha bimukkā* (B,C,D).
[2] *maṇā* (C,D).
[3] *abaṇāgabaṇā* (D).
[4] *nâu daṭai nâu timai* (B), *nau daḍhai nau timai* (C, D), *nâu dāṭa nau timai* (E)
[5] *chijai* (D).
[6] *māā* (C,D), *loo* (E). From the Sans. version of the Tib. text the word seems to be *māā* (A)
[7] *bājjhai* (E).
[8] *chāyā* (C), *chāā* (D).
[9] *soi bi ṇāṇā* (C), *sohal ṇāṇā* (D).
[10] *tathatāswabhābe* (C,E), *tathatā sahābe* (D)
[11] *sohiai* (D)....
[12] *jayanandi* (D).
[13] *phuḍana* (B), *phuḍa ina* (C).
[14] *na* (E).
[15] Em. *pratibhāsaṃ* (B).
[16] Sastri dropped this stop.
[17] *jalamadhye* (A). Em. *jala majhe* (B).
[18] Em. *anadhigata* (B).
[19] *mārga* (B).
[20] *kāle pi* (B).
[21] Em. *mārgamanusmaran* (B).
[22] *svacittaṃ mohavimuktaṃ* (B).
[23] Em. *mithyārthena* (B).
[24] *bhu* written underneath, with a tick mark on the left side of *suku* (A). *bhusukupādā* (B).



64-B

saṃsāmāha. no dāṭa ityādi. sadgurucaraṇapaṅkajarajaḥ prasaṅgāttadevaṃ saṃsāramano yadi mohavimuktaṃ bhavati. tadāgninā na dagdhambhavati. jale na ptāvatīyaṃ[1] bhavati. śastreṇa cchitu[2] na pāryate paramārthacittasyāṅkamadaṃ[3]. evaṃ paśyan san tathāpi kudhiyo mohe paraṃ vaddhā bhavati..tathāca vahiśāstre..

yatnena pāryāṇi[4] samācaranti puṇyaprasaṅgādapi[5]
āścaryametaddhi manuṣyaloke kṣiraṃ parityājya viṣaṃ pivati..

tṛtīyapadena paramārthasatyasya lakṣaṇa[6].. chāetyādi. moha vimuktā yadā paramārthabido bhavanti. tadā chāyāmāyāsamaṃ svavigrahaṃ jñānalocanena paśyati[7] pakṣāpakṣabhinnaṃ śrīherukarūpaṃ cākalayatīti.[8] tathāca sarahapādāḥ. mahāmāyādevītyādi.

caturthapadena cittaphala svarūpamāha. tatheti. prajñāpāramitārtha mahārasena cittavāsanādoṣa viśodhanaṃ yadi krityate budhaiḥ. tadā jayanandipādohi vadati. cittamanyathābhavaṃ na bhavati. tathatā viśu....

---

[1] Em. plāvanīyam (B).

[2] cchettum (B).

[3] Em. madaḥ (B).

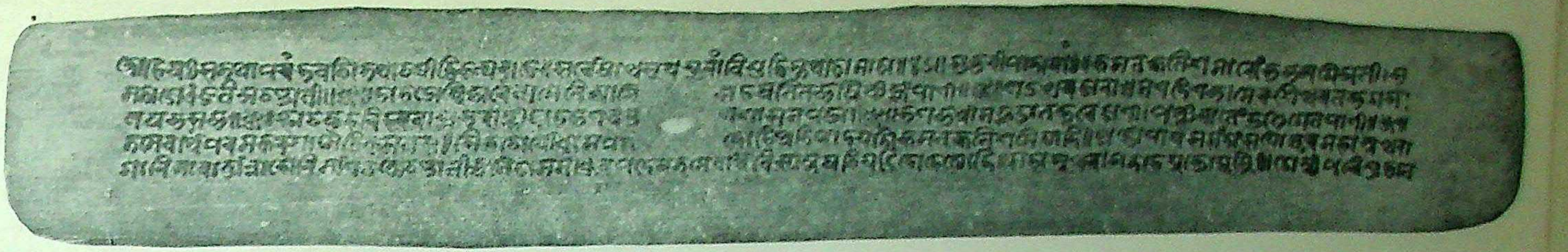
[4] pāryāṇi (B).

[5] This word is written on the upper margin with a tick-mark. Sastri indicated the incompleteness of the verse-line, with * * * signs.

[6] Em. lakṣaṇam (B).

[7] Em. paśyanti (B).

[8] Em. cākalayanti (B).



65-A

ddhohi yaḥ sa tathā paraṃ bhavati. tathāca śrīdvikalparāje. serveṣā[1] khalu vastūnāṃ viśuddhi stathatā[2] mātā[3]. 46.

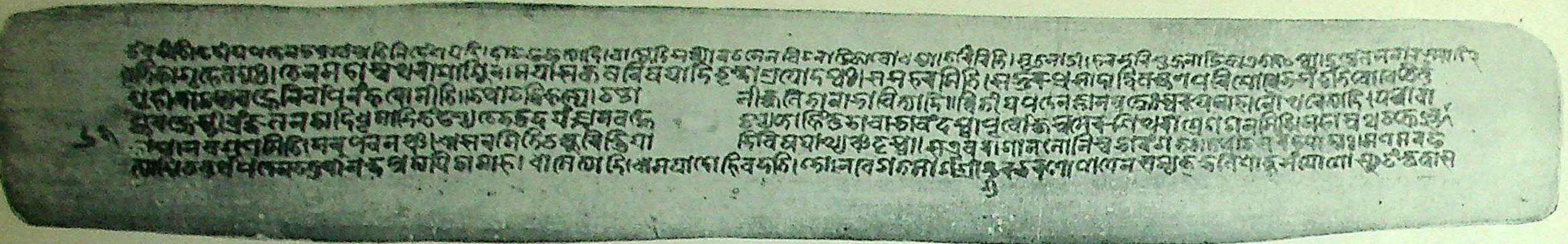
(rāga) guḍḍari (.) (dhāma)pādānāṃ[4]
kamala kuliśa mājhẽ[5] *bhai ma*[6] *miali.*[7]
samatājoẽ[8] *jalia*[9] *caṇḍāli. .dhrū. .*
ḍāha ḍombighare[10] *lāgeli āgi.*
sahaṣali[11] *lai ṣiñcahũ*[12] *pāṇi. .dhrū. .*
ṇau[13] *khara*[14] *jālā dhūma ṇa*[15] *diśai*[16].
meruśikhara[17] *lai gaaṇa paisai. .dhrū.*
dhāṭai[18] *hari hara bāhma bharā*[19].
dhiṭā[20] *hai ṇabaguṇa*[21] *śāsana paḍā*[22]*. .dhrū. .*
bhaṇai dhāma phuḍa lehare[23] *jāṇi.*
pañca nālẽ[24] *uṭhi*[25] *gela pāṇi. .dhrū. .*

tamevārthaṃ paramakaruṇāmaitrika manasaḥ[26] siddhācāryo dhāmapādohi pratipādayati. kamalakuliśamityādi. prajñopāyasamamtāṃ[27] sarvākṣaramahāsukharāgānilāvārttānnābhau nirmāṇacakre caṇḍālī jvalitā mama.

dhruvapadena tamevārthaṃ vispaṣṭayati yadī[28] dohetyādi[29]. mahāsukharāgadāhayuktohyagniḥ. ḍombipariśuddhāva

---

[1] *sarvveṣāṃ* (B).
[2] *stathātā*, with cut-mark on *ā* diacritic of *thā* (A).
[3] Em. *matā* (B).
[4] *guñjari pādānāṃ* (B). *rāga gurjari dhāmapādānāṃ* (C). *rāga gurjari, dharmapadānām* (D). The Sans. com. and the Tibetan translation also corraborate the readings of B and C texts.
[5] *karmalakuliśa mājhe* (C). *kamala kuliśa mājhe* (E).
[6] *bhama* (B). *bhabai* (C). *bhaia* (D).
[7] *leli* (C). *mali* (D).
[8] *samatā-joī* (E).
[9] *jalila* (C).
[10] *ḍombi-ghare* (E).
[11] *sasahara* (C,D,E). According to the sans. com. and the Sans. version of the Tibetan translation, the word should be read, *sasahara; sahaṣali* might be an indigenous, local name.
[12] *ṣiñca hũ* (B), *siñcahũ* (C,D).
[13] *nau* (B,C,D,E).
[14] *khaḍa* (D).
[15] *na* (B,C,D).
[16] *disai* (C), *disai* (D).
[17] *meru śikhara* (B,C). *meru-śikhara* (D).
[18] There is doubt in the reading of the text. *phāṭai* (B,E), *dāḍhai* (C,D).
[19] *bhaḍāra* (C), *bhaṭṭā* (D).
[20] There is doubt in the reading of the text. *phiṭā* (B,D), *dāḍhai* (C), *phiṭṭā* (E).
[21] *nabaguṇa* (D).
[22] *śāsanapāḍā* (C). *śāsana paṭṭā* (D).
[23] *lengire* (B), *leha re* (C,D), *leha re* (E).
[24] *pañcanālī* (B), *pāñca nālī* (D), *pañca nāl* (C,E).
[25] *uṭhe* (B,C,E).
[26] Em. *manasa* (B).
[27] *prajñopāyasamatāṃ* (B).
[28] Sastri droped this word. *yadi*
[29] *dohetyādi* (B).



65-B

dhutikā gṛhe lagnaḥ. tena mahāsukharāgāgninā mayā sakala viṣayādi vṛndāśrayo dagdhaḥ. sasaharamiti. sadguruprasādādvilakṣaṇa pariśodhitaṃ saṃvṛttibodhicittaṃ gṛhitvā tasya vahṇe nirvāpanaṃ[1] karomīti. tathācadvikalpe. caṇḍālī jvalitānābhāvityādi. .

dvitīyapadena jñānavahṇeḥ svarūpamāha. naūkharetyādi. yathā vāhyavahṇestīvraṃ jvalanatādi dhūmādikaṃ dṛśyate tadvadayaṃ jñānavahṇe[2] dṛśyate. kiṃtu bhāvābhāvam dagdhvā pūrvokta su meruśikharāgare gaganamiti. mahāsukhacakre'nta[3]*rbhavatīti.*

tṛtīyapadena uktārtha[4] pratinirdeśayati ḍāḍhai[5] ityādi. vāhmeti sandhyāvacanena viṭa nāḍikā bodhavyā. haririti, mūtranāḍi. harairi[6] śukra nāḍikā etādagdhā. ūrddhe lalanārasanādi kāśca. navaguṇamiti. nava pavanañca. śāsanamiti cakṣurindriyādi viṣayākhyañca dagdhvā.[7] sa eva rāgānalo nisvabhāvaṃ gataḥ. tathāca sarahapādāḥ. maṇamara ityādi.

caturthapadena caturthānanda pratyayitāmāha. dhāmetyādi. dhāmapādohi vadati. bho'nadhigata[8] mārga śrīgurucaraṇopāyena[9] samyak kuliśāvja saṃyogosphuṭaṃ kṛtvā sa

---

[1] Em. *vahnernirvāpaṇaṃ* (B).

[2] Em. *jñānavahniḥ* (B).

[3] The italic portion is written on the upper margin, with necessary reference and tick-marks (A).

[4] Em. *tṛtīyapadenoktārthaṃ* (B).

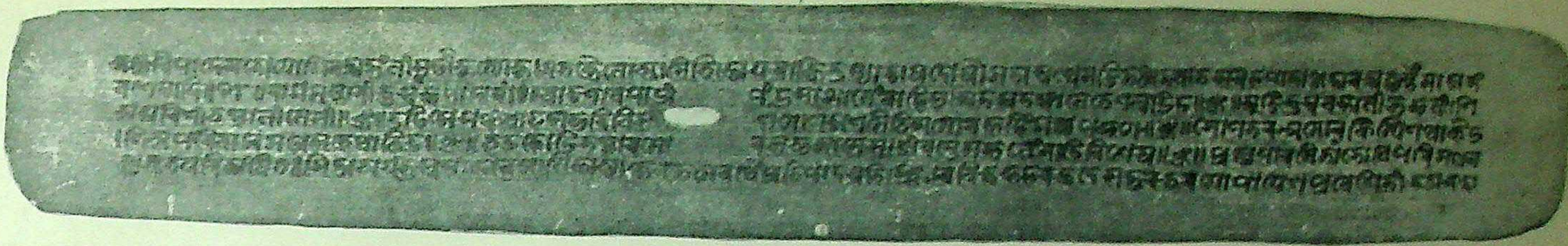
[5] *ḍāḍhai* (B).

[6] *hara iti* (B).

[7] *dṛgdhvā* (A). The *ṛ* diacritic seems to be a slip.

[8] *bho anadhigata* (B).

[9] The letter *gu* being blurred, is written again on the lower margin (A).



67-A

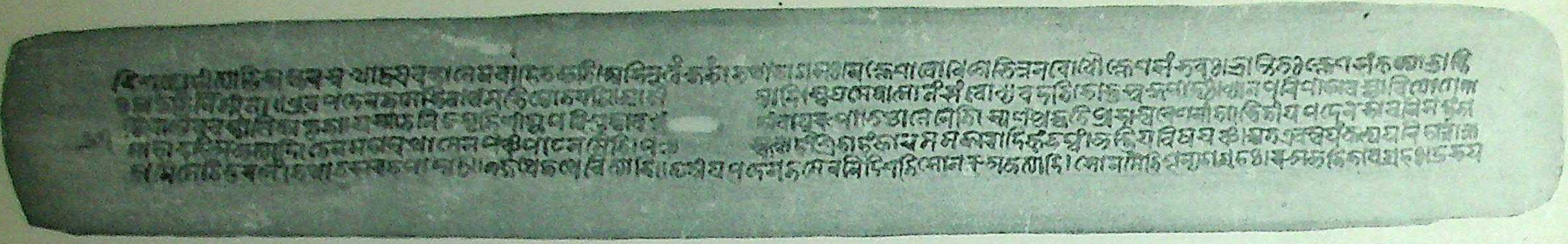
kukkurīpādena bho yogin aṅgulīmūrddhi kṛtyokta[1]. etatrailokyāmiti. kāyavākcittasyābhāṣadoṣo mahāsukhena jitaḥ. tathāca sarahapādāḥ. ghara acchante mā jānga vaṇetyādi. .48

rāga mallārī (.) bhusukupādānām.
bāja ṇāba[2] pāḍī pãuā khālẽ[3] bāhiu.
adaa daṅgāle[4] deśa[5] luḍiha[6]. .dhru.
āji[7] bhusu[8] baṅgālī bhailī.
ṇia gharinī caṇḍālī[9] lelī. .dhru. .
ḍahi jo[10] pañca dhāṭaṇa i(ṃ)di bisaa[11] naṭhā.
ṇa jāṇami[12] cia mora kahi gai païṭhā. .dhru. .
soṇa tarua[13] mora kimpi ṇa thākiu.
ṇia[14] paribāre mahā nehe[15] thākiu. .dhru.
caukoḍi bhaṇḍāra mora laïā sesa.
jībante mailẽ nāhi bisesa. .dhru. .

prajñāpāramitāmbhodhi parimathanatvā mṛta parisnapitaḥ siddhācārya bhusupādo baṅgālikāvyājena tamevārtham pratipādayati. prajñāravinda kuharahrade sadgurucaraṇopāyena praveśitaṃ. tatrānandā

---

[1] Em. *kṛtyoktaḥ* (B).
[2] *rāja nāba* (C), *bāja-ṇāba* (D).
[3] *pauā̃ khālī* (D).
[4] *baṅgāle* (B,C), *baṅgāla* (D), *daṅgāle* (E).
[5] *kleśa* (B), *deśa* (C,D,E). From Tib. translation, this word seems to be. *deśa*. Probably, the scribe first wrote *dṛeśa* and then made a correction to *deśa* (A).
[6] *luḍia* (B,C,D,E).
[7] *āji* (B,C,D,E).
[8] *bhusuku* (C,D,E).
[9] *caṇḍālī* (D,E).
[10] *dahia* (C,D).
[11] *pañcadhāṭa ṇai dila saṃjñā* (B), *pañcapāṭana iṃdibisaa* (C,D), [illegible] (E).
[12] *jāṇami* (B,D).
[13] *soṇa taruā* (B), *sona ta rūa* (C), *sona a rūa* (D), *sona rūa* (E).
[14] *ṇia* (B,D,E).
[15] *mahānahe* (B,C,D).



67 B

di śabdohītyādi akṣarasukhādvaya vaṅgālena vāhita iti. abhinnatvaṃ kṛtaṃ. tathācāgamaḥ.

na kleśā bodhito bhinna[1] na bodhāu kleśasaṃbhavaḥ.
bhrāntitaḥ kleśasaṃkalpo bhrāntiḥ prakṛti nirmmalā..

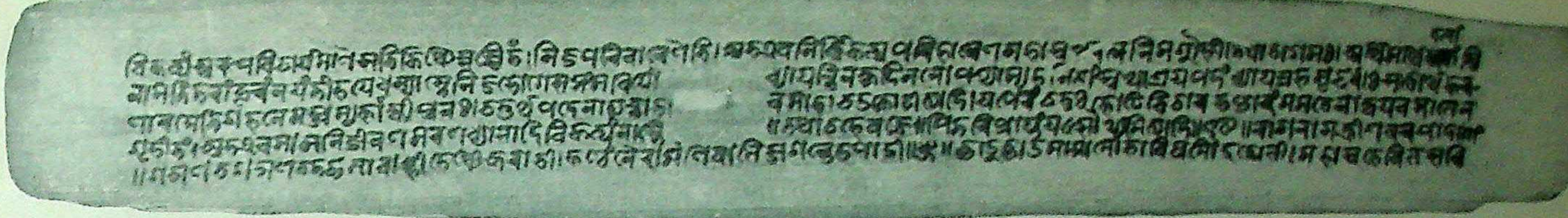
dhrubapadena tamevārthamabhidyotayati[2]. ājītyādi. svayamevātmānaṃ saṃbodhya vadati[3] bho bhusukupādaḥ. dhyānaparipākāvasthāviyogenādyai'vādyai'va[4] vaṅgālikā bhūtā. yasmāt nija gṛhinihyapariśuddhāvādhūti vāyurūpā. caṇḍāleneti[5]. sparśaprakṛtiprabhāsvareṇa nītā.

dvitīyapadena bhāvanisaṅgatāmāha[6]. dahia ityādi. tena mahāsukhālena[7] pañcapāṭanamiti. pañcaskandhādaṃ[8] śrītāhaṃkāramamakārādikaṃ dagdhaṃ. indriyaviṣayañca. ataeva svayaṃ kalpaparihārānnājānime[9] cittaratnaṃ. tathāca sarahapādāḥ. jathetathevityādi[10].

tṛtīyapadena tameva nidiśati[11] sonarua[12] ityādi. sonamiti sunyatāgrahaḥ rua iti[13] bhāvagrahaḥ. ubhaya

---

[1] Em. *bhinnā* (B).
[2] *tamebhavārthamavidyotayati*, with cut-mark on *bhu* (A).
[3] Sastri used a stop-sign here.
[4] Em. *viyogenādyāna* (B).
[5] Sastri dropped this stop-sign.
[6] *bhāvanīhsaṅgatāmāha* (B).
[7] Em. *mahāsukhānaiena*, with stop-sign (B).
[8] *dam is omitted* (B).
[9] *kalpaparihārānnajānimaḥ* (B).
[10] An incomplete *ta* letter inserted before the ward (A).
[11] *nirddiśati* (B).
[12] *sonalarua* (B)
[13] Em. *tarua iti* (B).



68-A

vikalpaṃ svarūpa vicāryamāṇe sati kiñcinnasthitaṃ. nija privāreṇeti. ataeva nirvvikalpa parihāreṇa mahāsukharatna nimagnoham . tathācāgamaḥ.

arthimarthi janām[1] 'm'bināmatitarām[2] dūraṃ nayaṃtihaye
dhanyāste nijabhoge[3] saṅgamadhiyo dhyāyanti naktadina[4]
no paśyāmyaha niśaṃ sukhāśrayapadaṃ dhyāyannaha[5] muḍhadhiḥ
satvārtha[6] karuṇārasetigahane[7] majjāmyakāṃkṣi punaḥ.

caturthapadenātyantābhāvamiha. caukoṭityādi. yatparam catuḥkoṭidvicārabhaṇḍāram[8] mama tenādvayavaṅgālena gṛhītam. ataevamātmani[9] jīvanamaraṇa-dhyānādivikalpaṃ nāsti. . tathāca hevajre. .pitari prāptaṃ yatsaukhyamityādi . .49. .

rāga rāmakri (.) labarapādānāṃ. .
gaaṇata gaaṇata tailā bāḍhi[10] heñce kurāḍhi[11].
kaṇṭhē[12] naîrāmaṇi[13] bāli jāgante upāḍi . dhrū . .
chāḍu chāḍa[14] māāmohā biṣamo[15] duṇdoli
mahāsuhe bilasanti

---

[1] *arthimarthiwayām*, with cut-marks on the last two letters (*dvayām*), and *janām* written on the upper margin (A). Em. *arthenāmarthijanām* (B).

[2] *mbināmatitarāṃ* (A), *bināmatitarāṃ* (B).

[3] Em. *nijabhoga* (B).

[4] Em. *naktaṃ dinam* (B).

[5] *dhyāyannahaṃ* (B).

[6] Em. *satvārthaṃ* (B).

[7] *karunara' se'tigahane* (B).

[8] *catuḥkoṭi vicārabhaṇḍāram* (B).

[9] Em. *ataeva manātmani* (B).

[10] *bāḍhi* (B,E), *bāḍi* (C,D).

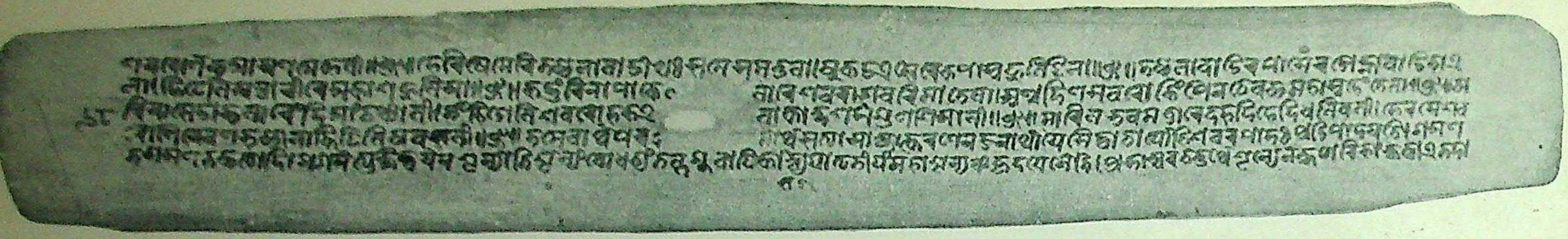
[11] *heñce kurāḍi* (B, C) *hē kurāḍi* (D), *heñce kuraḍhi* (E).

[12] *kanthe* (B,C,D).

[13] There is a mark like Nagri *e* diacritic on *na*, which seems to be a slip (A).

[14] *chāḍu chāḍu* (C), *chāḍa chāḍa* (D).

[15] *biṣamu* (A), *biṣama* (C), *bisama* (D), *baṣami* (E).

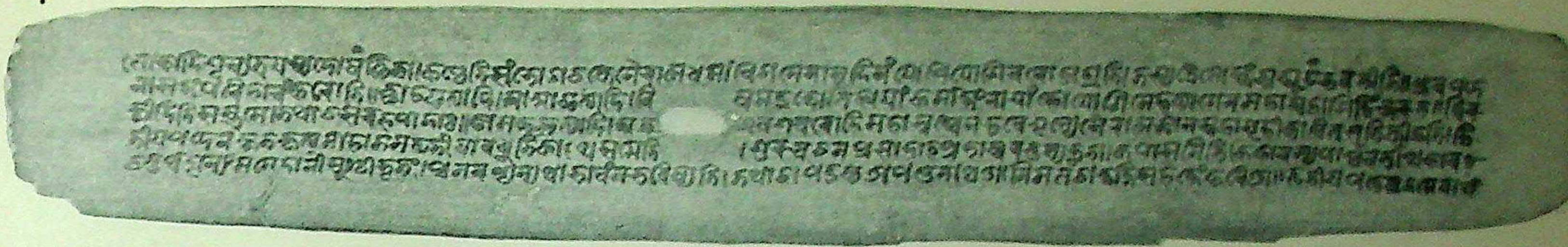


68-B

śabaro laiā suṇa meheli[1] . . *dhrū* . .
heri ṣe meri[2] *tailā bāḍi khahsame*[3] *samatulā.*
sukaḍa esere[4] *kapāsu phu`li`tilā*[5] . . *dhrū* . .
tailā bāḍira[6] *pāsēra*[7] *johnābāḍi tāelā*[8] . .
phiṭeli andhāri re akāśa[9] *phuliā*[10] . . *dhrū* . .
kaṅgurinā[11] *pākelā re śabarā śabari*[12] *mātelā.*
anudina sabaro kimpi ba cebai mahāsuhē bhelā[13] . . *dhrū* . .
cāri bāse[14] *tā bhelā rē diā*[15] *cañcāli*
tahi[16] *toli śabaroha kaelā*[17] *kāndaśa*[18] *saguna*[19] *śiāli*[20] . . *dhrū* . .
mārila[21] *bhabamattā re dahadihe didhali bali*[22],
hera se śabaro[23] *nirebaṇa*[24] *bhailā*[25] *phiṭili ṣabarāli*[26] . . *dhrū* . .

tamevārthaṃ paramārtha satyā sākṣātkaraṇena[27] janārthāya[28] siddhācāryohi śabarapādaḥ pratipādayati. gaaṇata gaaṇata ityādi. gaganetyuktidvayena śūnyātiśūnyaṃ bodhavyaṃ[29] tallagna vāṭikā sandhyayā[30] tṛtiyaṃ mahāśunyañca[31] hṛdayeneti. prabhāsvara caturthe[32] śunyena kuṭhārikāṃ kṛtvā etadā.

[1] *supane heli* (B), *supamcheli* (C), *sūna meheli* (D), *suna meheli* (E).
[2] *se meri* (C), *se mori* (D).
[3] *khasame* (B,C,D).
[4] *sukaḍae sere* (B), *sukaḍa e se re* (C), *sukaia e more* (D), *sukaḍa ese re* (E).
[5] *phulitilā* (A), *phuṭilā* (B,C,D,E).
[6] *bāḍira* (D).
[7] *pāsī re* (D).
[8] *ṇelā* (C,D).
[9] *akāśa* (C), *ākāśe* (D).
[10] *phulilā* (D). In the Tib. translation the next two lines are dropped.
[11] *kaṅgurī nā* (B), *kaṅgurinā* (D,E), *kaṅguri* (C).
[12] *śabarīśabari* (A,E), *śabarīśabari* (C), *sabarā sabari* (D).
[13] *ekelā* (A,E), *bholā* (C,D).
[14] *cāribāse* (B), *cāribāsi* (C,D), *cāri bāse* (E).
[15] *bhāilā rī* (B), *bhāilā re* (C), *gaḍilā re* (D), *gaḍila rī* (E).
[16] *tamhi* (E).
[17] *śabaro hakaelā* (B), *śabaro ḍāha kaelā* (C,E), *sabaro ḍāha* kaelā (D).
[18] *kāndi* (C,D), *kānda* (E).
[19] *śaguṇa* (E).
[20] *siāli* (D).
[21] *māria* (D).
[22] *didha libali* (A), *didhali bali* (C,D,E).
[23] *he rase sabaro* (B), *hera se sabaro* (C,D,E).
[24] *nibbāṇa* (D).
[25] *bhailā* (B,C,D).
[26] *sabarāli* (C,D), *aba sali* (E).
[27] Em. *satyasākṣātkaraṇena* (B).
[28] *janārthāye*, with a cut-mark on the *e* diacritic of *ye* (A).
[29] *boddhavyam* (B). Sastri inserted a stop here.
[30] *ndhyayā*, with a tick-mark on its left side, and inserted *sa* on the lower margin (A).
[31] Sastri inserted a stop here.
[32] Em. *caturthena* (B).



69-A

lokādi śunyatrayasya doṣaṃ chitvā. kaṇṭheti saṃbhogacakre nairātmadharmādhigamenānudinaṃ yopi¹ yogivaro jāgrati². tasya trailokyaṃ sughuṭam bhavatīti.

dhruvapadenāsaṅga parihāraṃ karoti. chāḍa ityādi. māā ityādi. viṣama ḍuṇḍolikāyāṃ karmāṅganāyām bho yogi³ 'ne'(mo)ha⁴ tyāgena mahāmudrāsiddhiṃ kuruta.. dviruktīditi⁵sambhrame. tathāca sarahapādāḥ. jāmai ityādi. ataeva śabarohi mahāsukhena bhave śūnye nairātmajñānamudrā⁶ gṛhītvā vilasati krīḍati.

dvitiyapadena kṛtakṛtyamāha⁷. mama tṛtīyāvadhūtīkā. khasameti⁸. guruvacanaprasādāt prabhāsvaratulyabhūtā. kapāsamiti. kakārasya parivavartī khakāraḥ caturtha śunyaṃ mamedānīṃ sphuṭībhūtaṃ. punarapyanyathā bhāvaṃ na bhaviṣyatī. tathāca.

uittā⁹ paśunā thaṭṭā¹⁰.
nimala cānda ji¹¹ sahaja pharittā..

tṛtiyapadena tamevārthaṃ.

---

[1] *yo'pi* (B).

[2] Instead of stop sign Sastri has put a question mark expressing doubt about this word.

[3] Em. *yogin* (B).

[4] Em. *moha* (B).

[5] Em. *dviruktīrati* (B).

[6] Em. *mudram* (B).

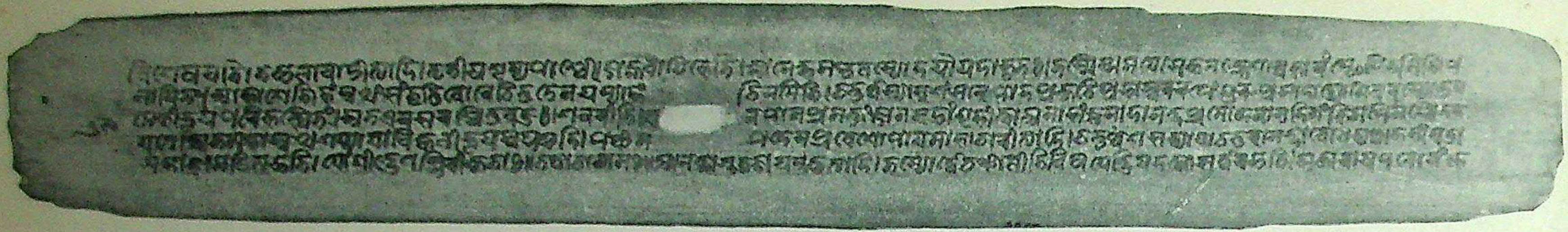
[7] Em. *kṛtakṛtyaṃ moha* (B). Sastri used a dash sign instead of this stop-sign.

[8] *khasamethi* (B). Sastri omitted this stop-sign.

[9] *pauittā*, with a cut-mark on *pa* (A). *paṇittā* (B).

[10] Sastri dropped this stop-sign.

[11] Em. *jima* (B).



69-B

viśeṣayati.[1] tailābādityādi. tṛtīyaśūnyapārśve[2] johṇavāṭiketi. jñānendumaṇḍalasyodayo yadābhūtaḥ. tasminsamaye[3]. sakala kleśāndhakāraṃ spheṭitamiti.[4] palāyitaṃ ākāśeti. kaṃ sukhaṃ saṃvṛttibodhicitta tena yasyāṅga cinamiti.

caturthasyānuśaṃsānutpāda prakṛtiprabhāsvararūpaṃ guruprasādādyogivarasyobhayamekībhuya parikalpitaṃ. ataeva sarascittavajraḥ. . śabarīti. jñānapānapramattāṃ jñānamudrāṃ gṛhītvā anāsaṃjñanādānandapramodenānudinaṃ kimapinaṃścitanayate.[6] ata[7] mahāsukhaśayyāyā[8] vihvalībhūya supta iti.

pañcamapadena praveśopāyamāha[9] cārītyādi. caturthaṃśa sandhyāyā[10] caturānandā bodhavyāḥ.[11] karmmamudrāsaṅgāt. gaḍila iti. yogīndreṇa sthirīkṛtāḥ. tathācāgamaḥ. ānandāstatra jāyanta ityādi. tasyordhe cañcālīti viṣayendriya[12] dagdhyā sarvvara iti. sakārāya paroyaṃ ha[13]

---

[1] Sastri used here a dash sign instead of this stop sign.

[2] Sastri dropped this stop sign.

[3] Sastri dropped this stop sign.

[4] Sastri dropped this stop sign.

[5] Em. *bodhicittam* (B).

[6] *kimapi niścetanayate* (B).

[7] *ataḥ* (B).

[8] Em. *mahāsukhaśayyāyāṃ* (B).

[9] Sastri used here a dash sign.

[10] Em. *caturthasandhyayā* (B).

[11] *baddhavyāḥ* (B).

[12] *viṣayendriyaṃ* (B).

[13] From the Tibetan Ms. it seems that there was one more leaf which has been lost before Sastri discovered this book.

Appendix—A

Corrected Caryā text with translation

1. *rāga paṭamañjarī. Lūipādānām.*
kāā tarubara pañca bi ḍāla.
cañcala cie paiṭho kāla..
diḍha karia mahāsuha parimaṇa.
lūi bhaṇai guru pucchia jāṇa..dhru..
saala samāhia kāhi kariai.
sukha-dukhetē nicita mariai..
eḍi eu chāndaka bāndha karaṇaka pāṭera āsa.
sunna pākha bhiḍi lāhure pāsa..
bhaṇai lui amhe jhāṇe diṭhā.
dhamaṇa camaṇa beṇi pāṇḍi baiṭhā..

1. The body is a beautiful tree; only five are its branches.
kāla[1] has entered into the unsteady mind. .2.
Thou measure the great bliss, making it steady.
Lūi says, know (thou) by asking the preceptor. .4.
Why are all the meditations practised?
In happiness and misery all must die. .6.
Avoiding the fetters of rhythm and the desire for orderliness,
Depending on the wings of the void, bring her by your side.8.
Lūi says, I have seen (her) in meditation,
Seated on the twin planks of *dhamaṇa* and *camaṇa*[2].10.

[1] Time, the destroyer.
[2] Inhalation and exhalation.

2. *rāga gabaḍā. kukkuripādānām.*
duli duhi piṭā dharaṇa na jāi.
rukhera tentali kumbhire khāa.
āngaṇa gharapaṇa suna bho biātī.
kāneṭa chore nila adharātī..dhru..
susurā nid gela bahuḍī jāgaa.
kāneṭa core nila kā gai māgaa..
dibasai bahuḍī kāui ḍare bhāa.
rāti bhaile kāmaru jāa..
aisana caryā kukkuripāē gāiḍa.
koḍi majhē eku hiahī samāiḍa..

2. Milking the she tortoise (it)cannot be contained in the pail.
The crocodile eats the tamarind of the tree.2.
Oh learned woman, listen, the courtyard is towards the house.
The thief has taken away the ear-ring at midnight. .4.
The father-in-law fell asleep, the daughter-in-law was awake.
The thief has taken away the ear-ring; going where can it be asked for. .6.
In daytime the daughter-in-law is afraid of a crow.
When it is night, she goes to *Kāmaru*[1].8.
Such a *caryā* is sung by Kukkuripā;
Which enters in to the heart of one among ten millions.10.

[1] The land of love.

3. *rāga gabaḍā. birubāpādānām.*
eka se śuṇḍini dui ghare sāndhaa.
cīaṇa bākalaa bāruṇi bāndhaa..
sahaje thira karī bāruṇi sāndhe.
jẽ ajarāmara hoi diḍha kāndhe..dhru..
daśami duārata cihṇa dekhaiā.
āila garāhaka apaṇe bahiā..
cauśaṭhī ghaḍiye deṭa pasārā.
paiṭhela garāhaka nāhi nisārā..
eka ghaḍulī saruī nāla.
bhaṇanti biruā thira karī cāla..

3. There is a female grog-dealer; she enters into two houses.
She ferments wine with fine barks.2.
Consume the wine, concentrating on the *sahaja;*
So that you can be strong shouldered, being free from ageing and death..4.
Noticing the signal at the tenth door,
The customer came on his own accord..6.
(She) displayed the articles for sale (liquor) in sixty-four pitchers.
The customer entered; there is no exit..8.
There is one pot; the pipe is narrow.
Biruā says, pour with steadiness..10.

4. *rāga aru. guṇḍaripādānām.*
tiaḍḍā cāpī joini de aṅkabālī
kamala kuliśa ghāṇṭe karahũ biālī..
joini tãi binu khanahĩ na jībami.
to muha cumbī kamalarasa pībami..dhru..
khepahũ joiṇi lepa na jāya.
maṇimūle bahiā oḍiāne samāa..
sāsu gharẽ ghāli koñcā tāl.
cānda suja beṇi pakhā phāl..
bhaṇai guḍḍarī ambhe kundure bīrā.
naraa-nārī majhẽ ubhila cīrā..

4. O Yoginī[1], 'pressing' (your) triangular organ[2] embrace (me).
Stirring up lotus[3] and thunder[3] perform the evening rituals[4].2.
O Yoginī, I cannot survive even for a moment, without you.
I drink the nectar of lotus kissing your lips.4.
Being sprinkled, O Yoginī, it is not being smeared there.
Passing through *maṇimūla*[5] it enters into *oḍiāna*[5]..6.
Putting the house of the mother-in-law[6] under lock and key,
(You) clip two wings, the sun and the moon..8.
Guṇḍarī says, I am a hero in *kundura*[7].
(I) raised the genital among men and women..10.

[1] Female ascetic.
[2] Female genital.
[3] Male and female genitals, denoting mind and void.
[4] Copulation (?)
[5] *Maṇikuṇḍala* and *mahāsukhacakra* are the two important positions described in the tantric practices.
[6] Breath.
[7] The sexual game.

5. *rāga guñjarī. cāṭilapādānām.*
bhabaṇai gahaṇa gambhīra begẽ bāhī.
duānte cikhila mājhẽ na thāhī..
dhāmārthe cāṭila sāṅkama gaḍhai.
pāragāmi loa nibhara tarai..dhru..
phāḍḍia mohatru pāṭi joḍia.
ādaa diḍhi ṭāṅgi nibāṇe kohia..
sāṅkamata caḍile dāhiṇa bāma mā hohī.
niaḍḍi bohi dūra mā jāhī..
jai tumhe loa he hoiba pāragāmī.
pucchatu cāṭila anuttara sāmī..

5. The river of existence is running in a deep, majestic flow.
There is mud on two sides, in the middle it is unfathomable..2.
Cāṭila builds a bridge for the sake of religion.
People intending to go to the other side are crossing it confidently..4.
Cleaving the tree of illusion, joining the planks,
Nirvāṇa[1] was prepared with a strong axe of non-daulity..6.
Ascending the bridge do not turn right or left.
Enlightment is near, do not go far..8.
You people, those who intend to cross,
Consult Cāṭila, the best master..10.

[1] Extinction.

6. *rāga paṭamañjari. bhusukupādānām.*
kahâiri ghini meli acchahu kīsa.
beḍhila ḍāka paḍaa caûdisa..
apaṇā maṃsē hariṇā bâirī.
khanaha na chāḍaa bhusuku aherī..dhru..
tiṇa na chupai hariṇā pibai na pāṇī.
hariṇā hariṇira nilaa ṇa jāṇī..
hariṇī bolaa hariṇā suṇa hariā to.
e baṇa chāḍī hohu bhânto..
taraṃgatē hariṇāra khura na dīsaa.
bhusuku bhaṇai mūḍhā hiahi ṇa paisaī..

6. How do you exist, by accepting or rejecting what?
Encircling the four directions a shout is raised..2.
For his own flesh the buck is his enemy.
Bhusuku, the hunter, does not spare (him) even for a moment.4.
The buck neither touches grass, nor drinks water.
The den of the buck and dow is not known..6.
The dow says, O buck, listen,
Be a wanderer leaving this forest.8.
On account of the speedy leap the hoofs of the buck are not seen.
Bhusuku says, (this lession) does not enter into the heart of the fool..10..

7. *rāga paṭamañjarī. kāhṇapādānām.*
āliē kāliē bāṭa rundhelā.
tā dekhi kāhṇa bimana bhailā..
kāhṇa kahira gai kariba nibāsa.
jo mana-goara so uāsa..dhru..
te tini te tini tini ho bhinna.
bhaṇai kāhṇa bhaba paricchinnā..
je je āila te te gelā.
abaṇā-gabaṇe kāhṇa bimaṇa bhailā..
heri se kāhṇi niaḍi jinaura baṭṭai.
bhaṇai kāhṇa mo hiahi na paisai..

7. The path is obstructed by *āli-kāli*[1].
Observing that Kāhṇa became sad..2.
O Kāhṇa, going where will you reside?
One, who is perceptible by the mind, is unconcerned..4.
They are three, they are three, the three are different.
Kāhṇa says, the world is completely cut-off..6.
Those who came all went back.
In (this process of) coming and going Kāhṇa became sad..8.
Kāhṇa perceives that the *Jinapura*[2] is near.
Says Kāhṇa, (this) does not enter into my heart..10.

[1] Literal meaning: vowel and consonant; as a mystic term it denotes, inhalation and exhalation or moon and sun.
[2] The city of conquest.

8. *rāga debakri. kambalāmbarapādānām.*
sone bharilī karuṇā nābī.
rupā thoi nahike ṭhabī..
bāhatu kāmali gaaṇa ubesē.
gelī jāma bahuḍai kaisē..dhru..
khuṇṭi upāḍi melili kācchi.
bahatu kāmali sadguru pucchī..
maṅgata caḍhile caudise cāhaa.
keḍuāla nāhi kē ki bāḥabake pāraa..
bāma-dāhiṇa cāpī mili mili māgā.
bāṭata milila mahāsuha saṅgā...

8. The boat of *karuṇā*[1] is loaded with gold.
There is no space for keeping silver..2.
Kāmali, thou steer the boat towards the sky.
How the past birth can be brought back? 4.
Weighing the anchor and casting off the rope.
Kāmali, steer thou, getting permission of the good preceptor..6.
Ascending on the road, the four directions can be seen.
Without the oar, who can steer what? 8.
Veering the left and the right, following the (correct) path again and again,
The company of the *mahāsukha*[2] is obtained on the way..10.

[1] Compassion.
[2] Bliss

9. *rāga paṭamañjari. kāhṇapādānām.*
ebaṃkāra dṛḍha bākhoḍa moḍḍiu.
bibiha biāpaka bāndhaṇa toḍiu. .
kāhṇa bilasaa āsaba-mātā.
sahaja nalinibaṇa paisi nibitā. .dhru. .
jima jima kariṇā kariṇirẽ risaa.
tima tima tathatā maagala barisaa.
chaḍagai saala sahābe sūdha.
bhābābhāba balāga na chudha. .
daśabala raaṇa haria daśadisẽ.
bidyā-kari damañku akilesẽ. .

10. *rāga deśākha. kāhṇapādānām.*
nagara bahirerẽ ḍombi tohori kuḍiā.
choi choi jāi so bāhma nāḍiā. .
ālo ḍombi toe sama karibe ma sāṅga.
nighiṇa kāhṇa kāpāli joi lāṅga. .dhru. .
eka so padamā cãsaṭhṭhi pākhuḍī.
tahĩ caḍi nācaa ḍombī bāpuḍī. .
hālo ḍombi to puchami sadbhābe.
āisasi yāsi ḍombi kāhari nābẽ. .
tānti bikaṇaa ḍombi abaranā caṅgatā.
tohora antare chāḍi naḍapeḍā. .
tu lo ḍombī hāũ kapālī.
tohora antare moe ghalili hāḍeri mālī. .
sarabara bhāñjia ḍombī khāa molāṇa.
mārami ḍombī lemi parāṇa. .

11. *rāga paṭamañjari. kṛṣṇācāryapādānām.*
nāḍi-śakti diḍha dharia khaṭṭe.
anahā-ḍamaru bājae bīranāde. .
kāhṇa kāpāli yogī paiṭha acāre.
deha-naarī biharae ekākārẽ. .dhru. .
āli-kāli ghaṇṭā neura caraṇe.
rabi-śaśi kuṇḍala kiu ābharaṇe. .
rāga deśa moha lāia chāra.
parama mokha laba e muttihāra. .
māria sāsu naṇanda ghare sālī.
māa māriā kāhṇa bhaila kabālī. .

9. Smashing the strong pillar of *ebaṃkāra*[1],
Tearing off the various extended bonds. .2.
Kāhṇa intoxicated with wine, is making sports.
(He) is tamed after entering into the lotus-bed of *sahaja*. .4.
Whenever the male elephant desires the female elephant,
He pours the rut of *tathatā*[2], then and there. .6.
All the six beings are pure by nature.
Existence and non-existence are not impure even by a hair-tip. .8.
The jewel of *daśabala*[3] is taken away in the ten directions.
The elephant of learning is tamed without difficulty. .10.

[1] Sense of duality.
[2] Thatness or the reality.
[3] The ten forces: Buddha.

10. O **Ḍombi,** thy hutment is on the outskirt of the town.
Thou goest touching repeatedly the Brahmins and the shaven heads[2]. .2.
O Ḍombi, I shall copulate with you.
I am the shameless Kāhṇa, the naked *kāpāli*[2] *yogin*. .4.
There is a lotus with sixty-four petals.
The poor **Ḍombi,** dances mounting on it. .6.
O Ḍombi, in good faith I ask thee,
By whose boat, Ḍombi, thou are coming and going.
Ḍombi, thou sell strings and *cāṅgeḍā*[3].
For thysake I have left the dancer's basket. .10.
Oh, thou art a Ḍombi, and I am a *kāpāli*.
For thee I have worn the garland of bones. .12.
O Ḍombi, disturbing the lake thou are eating the lotus stalk.
I will strike thee, Ḍombi, I will take thy life. .14.

[1] Buddhist ascetics.
[2] A sect of tantric ascetics holding skull-vassel.
[3] Basket made of bamboo-splints.

11. The cot being firmly held by the power of the nerve,
The unstruck tabor is being played in heroic notes. .2.
Kāhṇa, the *kāpāli* ascetic, entered into the *ācāra*[1].
He wanders in the city of the body in non-dual form. .4,
Āli and *kāli* are the bells and anklets on the feet.
The sun and the moon are made the *kuṇḍala*[2] ornaments. .6.
Smearing the ashes of attachment, hatred and illusion,
(He) obtains the pearl-necklace, the supreme salvation. .8.
Killing the mother-in-law, the sister-in-law, and the wife's sister, in the house;
Killing the mother, Kāhṇa became a *kāpāli*. .10.

[1] Mystic practices.
[2] Ear-ring.

12. *rāga bhâiravī. kṛṣṇapâdânâm.*
karuṇā-pihāḍi khelahũ nayabala.
sadguru bohẽ jitela bhababala . .
phīṭau duā mādesire ṭhākura.
uāri-uesā̃ kāhṇa ṇiaḍa jinaura . . dhru . .
pahilẽ toḍiā baḍiā marāḍiu.
gaabarẽ toliā pāñcajaṇā gholiu.
matiẽ ṭhākuraka pariṇibittā.
abasa kariā bhababala jitā . .
bhaṇai kāhṇa āhme bhali dāna dehũ.
causaṭhṭhi koṭhā guṇiā lehũ . .

12. On the chess-board of *karuṇā*[1] I play the game of nine powers[2].
By the advice of the good preceptor I won the power of existence . .2.
The duality is killed, O *ṭhākura*[3], you are defeated.
O Kāhṇa, by the advice of the benefactor, the *jinapura*[4] is near . .4.
Dashing first I killed the pawns.
Lifting the bishop I killed the five (chess) men . .6.
By the queen I checkmated the king.
Making him paralysed I conquered the power of existence . .8.
Kāhṇa says, I have given a good lead.
I have counted the sixty-four squares . .10.

[1] Compassion.
[2] The game of chess.
[3] The king.
[4] The city of conquest.

13. *rāga kāmoda. kṛṣṇāpādānām.*
tiśaraṇa ṇābī kia aṭha kumārī.
nia deha karuṇā śūna mehelī . .
tarittā bhaba-jaladhi jima kari māa suiṇā.
majha beṇī taraṅgama muniā . . dhru . .
pañca tathāgata kia keḍuāla.
bāhaa kāa kahṇila māājāla . .
gandha-parasa-rasa jaiso taiso . .
ṇiṃda bihunẽ suiṇā jaiso . .
cia-kaṇṇahāra suṇata māṅge.
calila kāhṇa mahāsuha sāṅge . .

13. A boat is made of *triśaraṇa*[1], for the eight damsels.
Own body is the *karuṇā*, the void is the woman . .2.
The sea of existence is crossed like a dream of illusion.
In the middle the two currents were felt by me . .4.
Using the five *tathāgatas*[2] as the oars,
O Kāhṇa, steer the body (like) a net of illusion.6.
Smell, touch, and taste are such, as they are.
They are like a dream without sleep . .8.
The mind-helsman is on the way of void.
Kāhṇa goes to unite with the great bliss . .10.

[1] The three refuges: body, voice, and soul.
[2] The five Buddhas: *Vairocana, Amitābha, Vajrasattva, Ratnasambhava,* and *Amoghasiddhi.*

14. *rāga dhanasī. ḍombipādānām.*
gaṅgā jauṇā mājhẽre bahai nāi.
tahĩ buḍilī mataṅgi-poiā līle pāra karei . .
bāha tu ḍombī bāha lo ḍombī bāṭata bhaila uchārā.
satguru pāapaẽ jāiba puṇu jiṇaurā . . dhru . .
pāñca keḍuāla paḍantẽ māṅge piṭata kācchī bāndhī.
gaaṇa-dukholẽ siṃcahũ pāṇī na paisai sāndhi . .
canda-sūjja dui cakā siṭhi saṃhāra pulimdā.
bāma-dāhiṇa dui māga na cebai bāha tu chandā . .
kabaḍi na lei boḍī na lei succhaḍe pāra karei.
jo rathe caḍilā bāhabā ṇa jāi kulẽ kula buḍai . .

14. The boat is ferrying between the Ganges and the Yamuna.
By it the daughter of old *mātaṅgī*[1] at ease takes across . .2.
Thou steer, Ḍombi, O Ḍombi, steer; it has become evening on the way.
By the grace of the lotus-feet of the good preceptor, I shall go again to *jinapura* . .4.
Five oars are falling on the water-way, the rope is tied on the back.
Bail out water with the help of the sky-bailer, so that it cannot leak in . .6.
The moon and the sun are the two wheels, creation and destruction are the masts.
The two paths, right and left, are not perceived, steer thou freely . .8.
(She) is not accepting *cowri* or *boḍī*,[2] (she) ferries them voluntarily.
One who rides a chariot, (but) does not know to steer drowns it (even) near the shore . .10.

[1] Drunkard woman.
[2] *Boḍī* is a twenty-cowri coin.

15. *rāga rāmakri. śāntipādānām.*
saasambeaṇa sarua biaretẽ alakkha lakkhaṇa na jâi.
je je uju bâṭe gelâ anâbâṭâ bhailâ soi..
kulẽ kula mâ hoi re mūḍhâ ujū bâṭa saṃsârâ.
bâla tila eku bâṅka ṇa bhūlaha râjapatha kaṇḍhârâ..dhru..
mâå-mohâ samudâre anta na bujhasi thâhâ.
age nâba na bhelâ dīsaa bhanti na puchasi nâhâ..
sunâ pântara uha na disai bhânti na bâsasi jâṃte.
eṣâ aṭha mahâsiddhi sijhae ujū bâṭa jâante..
bâma-dâhiṇa do bâṭâ châḍi sânti bulatheu saṃkeliu.
ghâṭa na gumâ khaḍataḍi no hoi âkhi bujia bâṭa jâiu..

15. By judgement of the true nature of self consciousness the imperceptible
cannot be perceived.
Whoever went along the straight path he had been lost.
O fool, do not wander from shore to shore, the world-path is straight.
Boy, do not be misguided by even a slightest bend, the city is on
the highway..4.
Oh, (you) do not understand the end or depth of the sea of lure and illusion.
Neither a boat nor a raft is seen ahead, you (also) are not asking the Lord
about your mistake..6.
The meadow is barren; no indication is seen; do not commit any mistake
while going.
Here the eight *mahāsiddhis*[1] are fulfilled while going by the straight path.
Leaving the two ways: left and right, Śānti roams sportively.
There is neither ferry-station, nor grass-thorns, nor pitfalls, go along the
road with eyes closed..10.

---

[1] The eight great successes as mentioned in the Buddhist scripture.

16. *rāga bhâirava. mahidharapâdânâm.*
tiniẽ paṭẽ lâgeli re aṇaha kasaṇa ghaṇa gâjai.
tâ suni mâra bhaṃkara re saa maṇḍala saela bhâjai..
mâtela cīa-gaandâ dhâbai.
ṇirantara gaaṇanta tusẽ gholai..dhru..
pâpa-puṇya beṇi tiḍia sikala moḍia khambhâ ṭhânâ.
gaaṇa-ṭâkali lâgi re cittâ paiṭha ṇibâṇâ..
mahârasa pâne mâtela re tihuaṇa saela uekhī.
pañca biṣaare nâyaka re bipakha kobi na dekhī..
khara rabi-kiraṇa saṃtâpe re gaanâṅgaṇa gai paiṭhâ.
bhaṇanti mahittâ mai ethu buḍante kimpi na diṭhâ..

16. The *anāhata*[1] is attached to the three planks; the dark cloud is roaring.
Oh, on hearing that, the terrible *māra*[2] disperses with all his circle..2
The mind, like a mad elephant runs.
Incessantly (it) churns the fringes of the sky in thirst..4.
Breaking the two chains of virtue and vice, shattering the pillar-post,
and touching the sky-peak it entered into the *nirvāṇa*[3]..6.
Oh, being intoxicated with the drink of *mahārasa*[4] he ignored all the three
worlds.
Oh, (he is) the leader of the five senses; none of the opposite group is seen..2.
Oh, (he) entered into the courtyard of the sky due to the heat of the
scorching sun.
Mahittā says, nothing is seen by me while plunging into it..10.

---

[1] The unstruck mystic sound.
[2] The destroyer.
[3] The state of salvation.
[4] Nectar of the great bliss.

17. *rāga paṭamañjari. biṇāpādānām.*
suja lāu sasi lāgeli tāntī.
aṇahā dāṇḍī cāki kiata abadhūtī. .
bājai alo sahi herua bīṇā.
suṇa tānti-dhani bilasai ruṇā. .dhru. .
āli-kāli beṇi sāri suṇeā.
gaabara samarasa sāndhi guṇiā. .
jabe karahā karahakale cipiu.
batisa tānti dhani saela byāpiu. .
nācanti bājila gānti debī.
buddha nāṭaka bisamā hoi. .

17. The sun is the (shell of the) gourd, the moon is attached (to it as) the string.
Anāhata[1] is the pole, and *abadhūti*[2] is made the disc. .2.
O *sahi*[3], the *heruka*-violin is being played on.
The string-notes of the void are being played sonorously. .4.
Listening the twin (notes) of *āli-kāli*, played with *sāri*,[4],
Counting the *samarasa sandhi*[5] of the king elephant, 6.
When the *karaha*[6] is pressed by the *karahakala*[7],
The notes of the thirty-two strings are spread all over. .8.
Bājila[8] is dancing, the Mistress is singing.
The Buddha drama is difficult. .10.

[1] The unstruck void.
[2] The ascetic woman.
[3] *sakhī*, female friend.
[4] The bow or string for playing a stringed instrument.
[5] The harmony of void and compassion.
[6] Young elephant.
[7] The trap for the catching of elephant.
[8] One of the actors of this play: Bajrānanda.

18. *rāga gauḍā. kṛṣṇavajrapādānām.*
tiṇi bhuaṇa mai bāhia helē.
hāu suteli mahāsuha līlē. .
kaisaṇi hālo ḍombi tohori bhābhariālī.
ante kulinajaṇa majhē kābālī. .dhru. .
tāi lo ḍombi saala biṭaliu.
kāja ṇa kāraṇa sasahara ṭāliu. .
keho keho tohore biruā bolai.
bidujaṇa-loa torē kanṭha ṇa melai. .
kāhṇe gāi tu kāmacaṇḍalī.
ḍombita āgali ṇāhi chiṇālī. .

18. The three worlds are plied by me easily.
I slept in the sport of great bliss.2.
O Ḍombi, how is thy coquetry.
At the end is the *kulīna*-man,[1] in the middle is the *kāpālika*. .4.
O Ḍombi, you have muddled all.
Without rhyme or reason you have spilled the *śaśadhara*[2]. .6.
Some people call you bad names.
The learned men do not remove you from their necks. .8.
Kāhṇa says, you are a passionate *caṇḍāla*[3] woman.
O Ḍombi, there is no worse coquette than you. .10.

[1] A high caste Hindu.
[2] Semen (?).
[3] A low caste Hindu.

19. *rāga bhairavī. kṛṣṇapādānām.*
bhaba nirbbāṇe paḍaha mādala.
maṇa–pabaṇa beṇi karaṇḍa-kaśālā. .
jaa jaa duṃduhi sābda uchaliā.
kāhṇa ḍombi bibāhe calilā. .dhru. .
ḍombi bibāhiā ahāriu jāma.
jautuke kia ānutu dhāma. .
ahaṇisi suraa pasaṃge jāa.
joiṇi-jāle raaaṇi pohāa. .
ḍombīera saṇge jo joi ratto.
khaṇaha ṇa chāḍaa sahaja unmatto. .

19. Existence and extinction are the *paḍaha*[1] and *mādala*[1].
The mind and the breath are the two (instruments), *karaṇḍa*[2] and *kaśālā*[2]. .2.
Raising the victory notes of *dundubhi*[3].
Kāhṇa is going to marry the Ḍombi. .4.
After marrying the Ḍombi, (he) ate up the birth.
(He) offered the ultimate religion as dowery. .6.
Day and night are spent in sexual affairs.
The night is spent in the artifice of the *yoginī*.
The *yogin* who is attached to the Ḍombi,
Does not spare (her) for a moment; (he is) mad with the *sahaja*.

[1-3] Various musical instruments.

20. *rāga paṭamañjarī. kukkurīpādānām.*
hā̃u nirāsī khamaṇa bhatāre.
mohora bigoyā kahaṇa na jāi..
pheṭaliu go māe antauḍi cāhi.
jā ethu cāhāma so ethu nāhi..dhru..
pahila biāṇa mora bāsanapuḍa.
nāḍi biārante seba bāpuḍā..
jā ṇa-jaũbaṇa mora bhailesi pūrā.
mūla nakhali bāpa saṃghārā..
bhaṇathi kukkurīpā e bhaba thirā.
jo ethu bujhae so ethu bīrā..

21. *rāga barāḍī. bhusukupādānām.*
nisia andhārī musāra cārā.
amia bhakhaa musā karaa āhārā..
māra re joiā musā pabaṇā.
jẽṇa tuṭaa abaṇā-gabaṇā..dhru..
bhaba bindāraa musā khaṇaa gātī.
cañcala musā kaliā nāśaka thātī..
kāla muṣā uha ṇa bāṇa.
gaaṇe uṭhi caraa amaṇa dhāṇa..
taba se musā uñcala-pāñcala.
sadguru bohe kariha so ṇiccala..
jabẽ muṣāera acāra tuṭaa.
bhusuku bhaṇaa tabẽ bāndhana phiṭaa..

22. *rāga guñjarī. sarahapādānām.*
apaṇe raci raci bhaba-nirbāṇā.
michẽ loa bandhābae apaṇā..
ambhe na jānahũ acinta joi.
jāma-maraṇa bhaba kaisaṇa hoi..dhru..
jaiso jāma maraṇa bi taiso.
jībante maalẽ ṇāhi biśeso..
jā ethu jāma maraṇe bi saṅkā.
so karau rasa-rasāṇere kaṃkhā..
je sacarācara tiasa bhamanti.
te ajarāmara kimpi na honti..
jāme kāma ki kāme jāma.
saraha bhaṇati acinta so dhāma..

20. I am disappointed having a mendicant as my husband.
My anger (out of passion) cannot be described..2.
O mother, I came out in search of an inner apartment.
What I wanted here is not here..4.
In the first delivery I gave birth of a bundle of desire.
Counting the pulse-beat (the condition) was found poor..6.
When my fresh youth got maturity,
(I) removed the root by killing the father..8.
Kukkurīpāda says, the world is constant.
He who understands this is a hero here..10.

21. The night is dark, the mouse is moving about.
The mouse drinks nectar and eats (food)..2.
O Yogin, kill the breath-mouse.
So that the coming and going are ceased..4.
The mouse pierces the earth and digs hole.
Knowing that the mouse is unsteady be (its) destroyer..6.
The mouse is black, its colour is not perceived.
Ascending the sky it grazes on the (field of) *āmana*[1] paddy..8.
Then the mouse becomes restless.
By the advice of the good preceptor make him motionless..10.
When the movement of the mouse is ceased,
Bhusuku says, then the bond is severed..12.

[1] Name of a main variety of paddy-crop in Eastern India.

22. Himself creating, again and again, the existence and extinction,
Man unnecessarily binds him..2.
We the *acintya yogins*[1] do not know,
How birth, death, and existence happen..4.
As in birth, so in death.
There is no difference between the living and the dead..6.
One who is afraid of this birth and death,
Let him desire the chemical elixer..8.
One who often travels *tridaśa*[2],
He neither becomes ageless, nor deathless..10.
Whether action is due to birth or birth is due to action.
Saraha says, that *dharma*[3] is beyond comprehension..12.

---

[1] A particular sect of ascetics practising incomprehensibility.
[2] Three decades, i. e., boyhood, juvenility and youth.
[3] Religions law.

23. *rāga baṛāḍi. bhusukupādānām.*
jai tumhe bhusuku ahei jāibē mārihasi pañcajaṇā.
nalaṇībana paisante hobisi ekumaṇā . .
jibante bhelā bihaṇi maela ṇaaṇi.
haṇa biṇu māṃse bhusuku padmabaṇa paisahiṇi . . dhru . .
māājāla pasariū re bādheli māāhariṇī.
sadguru-bohē bujhi re kāsu kahini . .

23. O Bhusuku, if you would go for a hunting, you should kill the five persons.
You should be single minded while entering into the lotus-bed . . 2.
They are alive in the morning, at night they are dead.
For collecting meat without hunting, Bhusuku, entered into the
lotus-bed . . 4.
Spreading the net of enchantment oh, (he) killed the doe of illusion.
By the advice of the good preceptor, oh, I understand whose story it is . . 6.

26. *rāga śibari. śāntipādānām.*
tula dhuṇi dhuṇi āsure āsu.
āsu dhuṇi dhuṇi ṇirabara sesu . .
tauṣe herua ṇa pābiai.
sānti bhaṇai kiṇa sa bhābiai . . dhru . .
tulā dhuṇi dhuṇi sune āhāriu.
puṇa laiā apaṇā caṭāriu . .
bahala baṭa dui māra na diśaa.
sānti bhaṇai bālāga na paisaa . .
kāja na kāraṇa ja ehu juati.
sāēsaṃbeaṇa bolathi sānti . .

26. Repeatedly carding cotton, oh, only fibres remain.
Repeatedly carding fibres there remains nothing . . 2.
Still the reason is not found.
Śānti says, how that can be thought . . 4.
Repeatedly carding cotton the void has eaten up.
Taking it again I myself have finished it . . 6.
In the crowded path the *māras*[1] are not seen.
Śānti says, (even) the tip of a hair does not penetrate (into it) . . 8.
There is no rhyme or reason of such an argument.
Śānti says, this is self-consciousness . . 10.

---

[1] The two gods of death and temptation.

27. *rāga kāmoda. bhusukupādānām.*
adharāti bhara kamala bikasau.
batisa yoiṇī tasu aṅga uhlasiu . .
cāliua ṣaṣahara māge abdhūi.
raaṇahu ṣahaje kahei . . dhru . .
cālia ṣaṣahara gau nibāṇē.
kamalini kamala bahai paṇālē . .
biramānanda bilakṣaṇa sudha.
jo ethu bujhai so ethu budha . .
bhusuku bhaṇai mai bujhia melē.
sahajānanda mahāsuha līlē.

27. During the whole of midnight the lotus bloomed.
The thirtytwo *yogini* delighted their bodies . . 2.
The moon was guided to the *abadhūti-mārga*.[1]
(By the influence) of the jewel (he) speaks of the *sahaja* . . 4.
The guided moon went to the extinction.
The lotus-plant floats the lotus on the stalk . . 6.
The bliss of cessation is perfectly pure.
One who understands such he is *Budha*[2] . . 8.
Bhusuku says, through union I understood
The pleasure of *sahaja*, the game of *mahāsukha*.

---

[1] The passage of the third nerve known as *abadhūtī* or *avadhūti*.
[2] Learned man

28. *rāga balāḍḍi. sabarapādānām.*
uñcā uñcā pābata tahi basai sabarī bālī.
moraṅgi-piccha parahiṇa sabarī gibata guñjarī mālī . .
umata sabaro pāgala śabaro mā kara gulī-guhāḍā tohâūrī.
nia gharinī ṇāme sahaja sundārī . .dhru . .
ṇāṇā tarubara mâūlila re gaaṇata lāgeli ḍālī.
ekelī sabarī e baṇa hiṇḍai karṇṇakuṇḍala-bajradhârī . .
tia dhâu khāṭa paḍilā sabaro mahāsuhe seji chāilī.
sabaro-bhujaṅga ṇairāmaṇi-dārī pemma rāti pohāilī . .
hia tabolā mahāsuhe kāpura khāi.
suna-niramaṇi kaṇṭhe laiā mahāsuhe rāti pohâi . .
guru-bâka puñcaā bindha ṇiamaṇe bâṇe.
eke sarasandhaṇē bindhaha bindhaha parama nibāṇē . .
umata sabaro garuā roṣe.
giribara-sihara-sandhi paisante sabaro loḍiba kaisē . .

28. The hills are high; there dwells the *Śabari*[1] girl.
Worn in peacock-feathers, the *Śabari* has a garland of *guñjari*[2] on her neck . . 2.
O drunkard *Śabara*, O mad *Śabara*, do not raise hue and cry.
(This is) your wife, *sahajasundari*[3] by name . . 4.
Various trees are in blossom, the branches are touching the sky.
The *Śabara* alone roams in the forest wearing *kuṇḍala*[4] and *bajra*[4] . . 6.
A cot made of three materials[5] was laid, the *Śabara* spread the bed with great pleasure.
The serpent *Śabara* and the public woman *nâirāmaṇi*[6] spent the night in love . . 8.
With great pleasure he eats the betel-heart, with camphor.
Taking the void *nâirāmaṇi* on the neck, (he) spent the night with great pleasure . . 10.
Using the preceptor's word as a bow, (you) pierce (him) with your arrow-mind.
Pierce, pierce the supreme *nirvāṇa*[7] with a single shot of the arrow.
The *Śabara* is mad with great anger.
The *Śabara* has entered the juncture of the mountain-peak, how can (he) be traced?.

---

[1] *Śabara* is a tribe having the profession of hunting.
[2] A berry of red-black colour.
[3] The beautiful woman, *sahaja*.
[4] Ear-ring and thunder-bolt.
[5] *Tridhātu* : the three materials are *kāya* (body), *vāka* (speech) and *citta* (mind).
[6] *Nâirātmā* : no-soul.
[7] Salvation.

29. *rāga paṭamañjari. lūipādānām.*
bhâba na hoi abhâba na jâi.
âisa sambohē ko patiâi . .
lui bhaṇai baṭa durlakkha biṇāṇā.
tia dhâe bilasai uha ṇā ṭhāṇā . .dhru . .
jâhera banacihṇa rūba ṇa jāni.
so kaise āgama bee bakhāṇi . .
kahere kiṣabhaṇi mai dibi piricchā.
udaka cānda jima sāca na michā . .
lui bhaṇai mai bhâiba kiṣa.
jā lai acchama tāhera uha ṇa disa . .

29. Neither existence happens, nor non-existence disappears.
Who believes in such an explanation?
Lūi says, it is really difficult to perceive the true knowledge.
He sports with the three elements, but his location is not known . . 4.
Whose colour, symbol, and form are not known,
How can that be explained by the *Āgama*[1] or the *Veda*[1] . . 6.
Saying what to whom shall I explain it?
Like the moon in water, it is neither true nor false . . 8.
Lūi says, what else shall I think?
The trace of that is not known (to me), with whom I remain . . 10.

---

[1] Hidu religions scriptures.

30. *rāga mallāri. bhusukupādānām.*
karuṇa-meha nirantara phariā.
bhābābhāba dvaṃdvala daliā..
uittā gaaṇa mājhẽ adabhuā.
pekha re bhusuku sahaja saruā..dhru..
jāsu suṇante tuṭṭai indiāla.
nihure nia mana ṇa de ulāsa..
bisaa-biśuddhi mai bujjhia ānande.
gaaṇaha jima ujoli cānde..
e tâiloe eta biṣārā.
joi bhusuku hetbhai andhakārā..

31. *rāga paṭamañjari. āryadevapādānām.*
jahi mana india-pabaṇa ho ṇathā.
ṇa jāṇami apā kāhi gai paiṭhā..
akaṭa karuṇā ḍamaruli bājaa.
ājadeba nirāle rājai..dhru..
cāndare cāndakānti jima patibhāsaa.
cia bikaraṇe tahi ṭali paisai..
chāḍia bhaa-ghiṇa loācāra.
cāhante cāhante suṇa biāra..
ājadebẽ saala bihariu.
bhaya-ghiṇa dura nibāriu..

32. *rāga deśākha. sarahapādānām.*
nāda na bindu na rabi na sasimaṇḍala.
ciarāa sahābe mukala..
uju re uju chāḍi mā lehure baṅka.
niaḍhi bohi mā jāhure lāṅka..dhru..
hāthere kāṅkāṇa mā leu dāpaṇa.
apaṇe apābujha tu niamaṇa..
pāra uārẽ soi gajiū.
dujjana sāṅge abasari jāi..
bāma-dāhiṇa jo khāla-bikhalā.
saraha bhaṇai bapā ujubāṭa bhāilā..

30. Continuously the cloud of *karuṇā* is spreading over,
Crushing down the conflict between existence and non-existence. 2.
The wonder has risen in the skies.
O Bhusuku, look at the true nature of *sahaja*..4.
What being known the illusion breaks,
(And) gives joy to (one's) own mind in solitude..6.
The purity of the worldly senses is realised by me, in bliss,
Like the sky enshined by the moon..8.
This is the essence, in these three worlds,
By which Bhusuku removes the darkness..10.

31. When the mind and the breath of sense are lost,
I do not know where the soul enters..2.
The wonderful drum of *karuṇā* is being played on.
Āryadeva is reigning in solitude ..4.
As the moon-beam reflects from the moon,
So the reflected mind, being fallen, enters into it..6.
Shake off fear, hatred, and social behaviers.
Discern the void by observing it again and again..8.
All have been taken away by Āryadeva.
Fear and hatred have been thrown away..10.

32. Neither *nāda*[1] nor *bindu*[1], neither the sun nor the circle of the moon;
King soul is free by its own nature..2.
Leaving the straight path do not take the roundabout,
The *bodhi*[2] is near, do not go to Laṅkā[3]..4.
The bangle is on the wrist, do not take a mirror.
Understand yourself by your own mind..6.
He pursues from this shore to that.
In bad company he disappears..8.
On left and right are the ditches and pits.
Saraha says, my child, the straight path has appeared..10.

---

[1] Sound and drop, the two symbolic terms denoting lotus and thunderbolt or vagina and semen.
[2] Knowledge : symbolic term denoting ultimate knowledge.
[3] Ceylon; here denotes, a far distant place.

33. *rāga paṭamañjari. ṭeṇṭaṇapādānām.*
ṭālata mora ghara nāhi paḍabeṣī.
hāḍita bhāta nāhi niti ābeśī..
bega saṃsāra baḍhila jāa.
duhila dudhu ki beṇṭe ṣāmāa..dhru..
balada biāela gabiā bājhē.
piṭā duhie e tinā sajhe.
jo so budhi sā̃dha nibudhī.
jo so cāura sā̃u duṣādhī..
nite nite ṣiālā ṣihe ṣama jujhaa.
ṭeṇṭaṇapāera gīta biciralē bujhaa..

33. My house is on the mound; I have no neighbour.
There is no rice in the vessel, but everyday (I have) guests..2.
Very fast the family goes on increasing.
Does the extracted milk enter the teat? 4.
The bullock calved, the cow is barren.
Thus (it) is milked in the pail three times a day..6.
One who is intelligent is a pure fool.
One who is thief is the watchman..8.
Every day the jackal is fighting with the lion.
If cultivated, this song of Ṭeṇṭaṇapāda is understood..10.

34. *rāga barāḍi. dārikapādānām.*
suna karuṇari abhinacārē kāabakeia.
bilasai dārika gaaṇata pārima kulē..
alakṣa lakhacittā mahāsuhe.
bilasai dārika gaaṇata pārima kulē..dhru..
kinto mante kinto tante kinto re jhāṇabakhāne.
apaiṭhāna mahāsuhalīle dulakha parama nibāṇē..
duḥkhē sukhē eku kariā bhuñjai indījānī.
svaparāpara na cebai dārika saalanuttara māṇī..
rāā rāā rāāre abara rāa moherā bādhā.
luipāapae dārika dvādaśa bhuaṇē ladhā..

34. By equal treatment of the *śūnya* and *karuṇā*, in the body, word, and mind,
Dārika is dallying on the extreme shore of the sky..2.
By a mind that perceives the imperceptible, with a great pleasure,
Darika is dallying on the extreme shore of the sky..4.
What to do with *mantra*[1]? What to do with *tantra*[2]? What to do with meditation and discourses?
The ultimate sublimation is unnoticeable in the momentary sport of the great bliss..6.
(Dārika) enjoyed the *indrajāla*,[3] by uniting the pleasure and pain.
Making no distinction between self and non-self, Darika admitted all the supreme..8.
King, king, O king, the other king is fettered by the illusion.
By the grace of the lotus-feet of Luipāda, Dārika achived the twelfth world..10.

[1] Magical formulae.
[2] Tantric practices.
[3] Magical illusion.

35. *rāga mallāri. bhādepādānām.*
etakāla hā̃u acchilē svamohē.
ebē mai bujhila sadguru bohē.
ebē ciarāa makū naṭhā.
gaaṇa-samudē ṭaliā̃ paiṭhā..dhru..
pekhami dahadiha sarbbai śūna.
cia bihunne pāpa na punna..
bājule dila mohalakhu bhaṇiā.
mai ahārila gaaṇta paṇia..
bhāde bhaṇai abhāge laiā.
ciarāa māi ahāra kaelā..

35. So long I was in the illusion of the self;
Now by the instructions of the good preceptor, I have understood (it)..2.
Now the king-mind is lost to me.
It has fallen and entered into the sea of the sky..4.
I see, the ten directions are all void.
Without the mind, there is neither sin nor virtue..6.
Bājula[1] has told me the directions.
I have drunk water in the sky..8.
Bhāde says, by ill luck,
I have eaten up the king-mind..10.

[1] The word is derived from *vajrakula*.

36. *rāga paṭamañjari. kṛṣṇācāryapādānām.*
suṇa bāha tathatā pahārī.
moha-bhaṇḍāra lai saalā ahāri..
ghumai ṇa cebai saparabibhāgā.
sahaja nidālu kāhṇila lāṅgā..dhru..
ceaṇa ṇa beaṇa bhara nida gelā.
saala suphala kari suhe sutelā..
svapaṇe mai dekhila tihubaṇa suṇa.
ghoria abaṇā-gamaṇa bihuṇa..
śākhi kariba jālandhari pāe.
pākhi ṇa rāhaa mori pāṇḍiācāde..

36. Void is the arm, *tathatā*[1] is the striker.
(And) taking the store of illusion, all were eaten up..2.
He is neither asleep nor awaken; (he is) in the state of self and non-self.
Naked Kāhṇila is asleep with the *sahaja*..4.
Having neither consciousness nor the feeling of pain, he slept sound.
He slept happily setting all free..6.
In the dream I saw that all the three worlds are void.
(They) are revolving without having the coming and the going..8.
I shall bring Jālandharipāda as a witness.
The learned preceptor is not by my side..10.

[1] Tathatā, here denotes the *nirvāṇa* or ultimate sublimation.

37. *rāga kāmoda. tāḍakapādānām.*
apaṇe nāhī mo kāheri saṅkā.
tā mahāmuderi ṭuṭi geli kaṃkaā..
anubhaba sahaja mā bholare joī.
caukoḍhi bimukā jaiso taiso hoi..dhru..
jaisane achile sa taisane accha.
sahaja pithaka joi bhānti māho bāsa..
bāṇḍa-kuruṇḍa santāre jānī.
bākpathātīta kāhi bakhāṇī..
bhaṇai tāḍaka eṣu nāhi abakāsa.
jo bujhai tā galē galapāsa..

37. I am not in self, then whom to fear.
The desire for *mahāmudrā*[1] is ceased..2.
O Yogin, do not forget the feeling of *sahaja*.
Be so, as free from the four extremities..4.
As you desired, so you remain.
Do not make a mistake, O Yogin, (to find out) the path of *sahaja*..6.
The use of *bāṇḍa-kuruṇḍa*[2] can be experienced while on swimming.
How can it be explained which is beyond the range of word..8.
Tāḍaka says, there is no such scope.
One who understands, it is a halter round his neck..10.

[1] A particular type of *yogamudrā* (posture of meditation) practised by the tantric ascetics.
[2] Penis and testacles (?)

38. *rāga bhaîravi. sarahapādānām.*
kāa ṇābaḍhi khāṇṭi maṇa keḍuāla.
sadguru baaṇe dhara patabāla..
cia thirakari dharahure nāhī.
ana upayē pāra ṇa jāi..dhru..
naûbāhī naûkā ṭānaa guṇe.
meli meli sahajē jāu ṇa āṇē..
bāṭaa bhaa khāṇṭa bi balaā.
bhaba ulolē ṣaa bi boliā..
kula lai khare sonte ujāa.
saraha bhaṇai gaaṇe pamāē..

38. The body is a small boat, the mind is the oar.
By the advice of the good preceptor, (you) hold the steer..2.
Concentrating your mind, Oh, (you) steer the boat.
By any other means (one) cannot reach the shore..4.
The boatman pulls the boat with towing rope.
Being united with the *sahaja*, time and again, one cannot go otherwise..6.
There is fear on the way, the robber is also powerful.
In the waves of existence all are drowned..8.
Along the coast the boat is going against the current.
Saraha says, it enters into the sky..10.

39. *rāga mālaśī. sarahapādānām.*
suṇā batha bidārama re. ṇiamaṇa tohorẽ dosẽ.
gurubaaṇa biharẽ re. thākiba tai ghuṇḍa kaisẽ..
akaṭa hũ bhabai gaaṇā.
baṅge jāyā ṇilesi pare bhāgela tohora biṇāṇā..dhru..
adaabhua bhaba mohā re. disai para apyaṇā.
e jaga jalabimbākāre sahajẽ suṇa apaṇā..
amiā ächantẽ bisa gilesi re. cia parabasa apā.
gharẽ pāre kā bujjhile ma re khāiba mai duṭha kuṇḍubā..
saraha bhaṇanti bara suṇa gohālī ki mo duṭhya balaṃdẽ.
ekẽle jaga nāsia re. biharahũ icchandrẽ..

39. For the fault of your own mind you are streching the empty hands.
In the monastary of the preceptor's advice how are you tramping about ? 2.
The sky of existence is wonderful.
After taking the wife from Bengal your science has disappeared..4.
Strange is this illusory world; non-self appears here as self.
The world is like a water-bubble; self is the void by the (grace of) *sahaja*..6.
Though nectar is there, O, you are swallowing the poison; the soul itself is controlled by others.
Taking the far and near ones into consideration, I shall eat-up the bad relations..8.
Saraha says, it is better to have an empty cow-shed, what am I to do with a wicked bullock.
Oh, (it) alone can destroy the world; let us roam freely..10.

40. *rāga mālasi-gabuḍā. kāhṇapādānām.*
jo maṇa-goara āla-jāla.
āgama-pothī iṣṭāmālā..
bhaṇa kaisẽ sahaja bola bā jāa.
kāa-bāk-cia jasu ṇa samāa..dhru..
āle guru uesai sisa.
bakpathātita kāhiba kīsa..
je tai boli te tabi ṭāla.
guru boba se sisa kāla..
bhaṇai kāhṇa jiṇa raaṇa bi kaisā.
kālẽ boba saṃbohia jaisā..

40. Which is perceptible to mind is (merely) the magical trick.
(Just like) the *āgama*-scriptures and the mystic rosary..2.
Say, how the *sahaja* can be narrated,
Where the body, speech and mind cannot enter? 4.
The preceptor advises the disciple in vain;
How can it be narrated which is beyond the scope of speech? 6.
The more it is explained, the more it is wrong.
The preceptor is dumb and the disciple is deaf..8.
Kāhna says, then how is the *jinaratna?*
As it is explained to the deaf by the dumb..10.

41. *rāga kahṇa-guñjari. bhusukupādānām.*
aie aṇuanāe jagarẽ bhāṃtie so paḍihāi.
rājasāpa dekhi jo camakii sāce kiṃ taṃ boḍo khāi..
akaṭa joiā re mā kara hathā lohṇā.
āisa sahābẽ jai jaga bujhasi tuṭa bāsaṇā torā..dhru..
marumarīci gandhaṇairī dāpatibimbu jaisā.
bātābattẽ so diḍha bhaiā apẽ pāthara jaiṣa..
bādhisuā jima keli karai khelai bahubiha kheḍā.
bāluātelẽ sasara siṃge ākāśe phulilā..
rāutu bhaṇai kaṭa bhusuku bhaṇai kaṭa saalā aisa sahāba.
jai to mūḍhā acchasi bhāntī puccha tu sadguru pāba..

41. This world originally is uncreated; oh, it is manifested through misconception.
One who is startled seeing a rope-serpent, does actually a *boḍo*[1] bite him? 2.
This is wonderful. O Yogin, do not soil your hand.
If you understand the world in this way, your desire will be ceased..4.
Like the mirage in a desert, the city of *gandharvas*[2], and the reflection in a mirror;
Like the water turned to a stone, being hardened by whirlwind; 6.
Like the son of a barren woman playing,—playing various games;
Like the oil of sand, the horns of hare, blossoming in the sky..8.
The prince says, wonderful; Bhusuku says, wonderful; this is the nature of all.
O fool, if you are in illusion, ask the good, venerable preceptor..10.

[1] A kind of python.
[2] Heavenly musicians.

42. *rāga kāmoda. kāhṇapādānām.*
cia sahaje sūṇa sampunnā.
kāndha biyoe mā hohi bisànnā..
bhaṇa kaise kāhṇa nāhi.
pharai anudina tâiloe pamāi..dhru..
mūḍha diṭha-nāṭha dekhi kāara.
bhāga taraṅga ki soṣai sāara..
mūḍhā acchante loa ṇa pekhai.
dudha mājhẽ laḍa nacchṃtẽ dekhai..
bhaba jāi ṇa ābai esu koi.
āisa bhābe bilasai kāhṇila joi..

42. The mind is full of the void by the grace of *sahaja*.
Do not be sorry for the loss of the *skandhas*[1]..2.
Tell, how Kāhṇa does not exist.
He is flourishing everyday, entering into the three worlds. 4.
The fool is sad to see the scene of destruction.
Do the broken waves suck the ocean? 6.
The fool cannot see the existing man.
The butter contained in milk is not seen..8.
Nobody goes or comes in this world.
In this style the *yogin* Kāhṇa makes sport..10.

---

[1] Skandha means trunk (of a tree). Body has been taken here as a tree. According to the Buddhist *sahajiyā* doctrine, the body is composed of five *skandhas*, viz, *rūpa* (material quality), *vedanā* (feeling), *saṃjñā* (perception), *saṃskāra* (purification), and *vijñāna* (consciousness). So it means here, the body.

43. *rāga baṅgāla. bhusukupādānām.*
sahaja mahātaru pharia e tâiloe.
kha-sama sabbhābe re bāṇata mukā koe..
jima jale pāṇiā ṭaliā bheu na jāa.
tima maṇa-raaṇā re samarase gaaṇa samāa..dhru..
jāsu nāhi adhyā tāsu parelā kāhi.
āi anuanā re jāma-maraṇa-bhaba ṇāhi..
bhusuku bhaṇai kaṭa rāutu bhaṇai kaṭa saalā cha sahāba.
jāi ṇa ābayi re ṇa tāhi bhābābhāba.

43. The great tree of the *sahaja* is flourished in these three worlds.
Oh, who is free from colour having the void-like nature? 2.
As water falling in to water cannot be distinguished,
So the jewel-mind, absorbed in the same enjoyment enters the sky. 4.
Who has no self, where is his adversary?
Which in origin has not been created, it has no birth, no death, nor existence..6.
Bhusuku says, wonderful; the prince says, wonderful; this is the nature of all.
Oh, no one goes or comes; there is neither existence nor non-existence. 8.

44. *rāga mallāri. kaṅkaṇapādānām.*
sune suna milittā jabẽ.
saala dhāma uiā tabẽ..
āchahũ caukhaṇa sambohī.
mājha nirohẽ anuara bohī..dhru..
bidu-ṇāda ṇa hĩe paiṭhā.
āṇa cāhante āṇa biṇaṭhā..
jathā̃ āilẽsi tathā jāna.
mājhā thāki saala bihaṇa..
bhaṇai kaṅkaṇa kalaela sādẽ.
sarbba bicurila tathatā-nādẽ..

44. When the void merges into the void,
All the virtues appear at that time. 2.
I am on the perfect knowledge of the fourth moment[1].
By the suppresion of the middle[2] the supreme knowledge emerges. 4.
Vindu and *nāda*[3] do not enter the mind.
While looking after one, another is spoilt. 6.
Whence you have come, you know that.
(You) know all, remaining in the middle..8.
Kaṅkaṇa says in murmuring sounds,
All are crushed by the sound of *tathatā*[4]..10.

---

[1] The fourth bliss.
[2] The knowledge of the causal relation of the worldly matters.
[3] The knowledge of the acceptor and the acceptable.
[4] Thatness, void.

45. *rāga mallārī. kāhṇapādānām.*
maṇa taru pāñca indi tasu sāhā.
āsā bahala pāta phalāhā..
baraguru baaṇe kuṭhārẽ chijaa.
kāhṇa bhaṇai taru puṇa na uijaa..dhru..
bāḍhai so taru subhāsubha pāṇī.
chebai bidujana guru parimāṇī..
jo taru cheba-bhebau na jāṇai.
saḍi paḍia re mūḍha tā bhaba māṇai..
suna tarubara gaaṇa kuṭhāra.
chebaha so taru mūla na ḍāla..

45. Mind is the tree; the five senses are its branches.
The desires are the plenty of leaves and fruits..2.
Cut it down with the axe of the good preceptor's advice.
Kāhna says, the tree will not grow again..4.
That tree grows with the water of good and evil.
The learned people cut it, accepting the preceptor as the authority..6.
(He) who knows not, how to cut it,
Oh, that fool retreats, accepting that to be the existence..8.
Void is the mighty tree, the sky is the axe.
Cut down the tree, not (only) the roots or the branches..10.

46. *rāga śabarī. jayanandipādānām.*
pekhu suaṇe adaśa jaisā
antarāle moha taisā..
moha bimukkā jai maṇā.
tabẽ tuṭai abaṇā gamaṇā..dhru..
nāũ ḍāḍhai nāũ timai na chijai.
pekha māāmohe bali bali bājhai..
chāā māā kāa samāṇā.
beṇi pākhẽ soi biṇā..
cia tathatā-svabhābe ṣohia.
bhaṇai jaanandi phuḍaaṇa ṇa hoi..

46. As unseen is seen in a dream,
So is the illusion on the background.2.
When the mind is free of illusion,
Then ceases its comming or going ..4.
It is neither burnt, nor drowned, nor cut.
See, the lure of illusion is binding (us) forcibly; 6.
The shadow, the delusion, and the body,—all are alike.
With the two wings they are many..8.
The mind is purified by the nature of *tathatā*[1].
Jayanandī says, nothing else is flourished..10.

[1] Thatness, the state of *prajñāpāramitā*.

47. *rāga gurjarī. dhāmapādānām.*
kamala kuliśa mājhẽ bhaila miālī.
samatā joẽ jalila caṇḍālī..
ḍāha ḍombī ghare lāgeli āgi.
sasahara salilai siñcahũ pāṇī..dhru..
ṇau kharajālā dhuma ṇa diśai.
meru śikhara lai gaaṇa paisai..
ḍāḍhai harihara bāhma bhaṛā.
phiṭā hai nabaguṇa śāsanapaḍā..
bhaṇai dhāma phuḍa lehu re jāṇī.
pañca nālẽ uṭhe gela pāṇī..

47. Friendship developed between the lotus and the thunderbolt.
The *caṇḍalī* is burnt by the union of the equals..2.
Fire broke out in the burnt house of the *ḍombī*.
Taking the moon I sprinkled water..4.
Neither scorching flame nor smoke is seen.
Reaching the mountain-peak it enters into the sky..6.
It burns the lords: *hari, hara* and *brahmmā*[1].
The nine threads and the inscription plates are destroyed..8.
Dhāma says, know thou clearly,
The water is running up, through the five pipes..10.

[1] Names of the three Hindu gods denoting the three veins, described in the tantric physiology, viz, *bisṭhānāḍī*, *mutranāḍī*, and *śukranāḍī*.

49. *rāga mallārī. bhusukupādānām.*
bāja ṇāba pāḍī pāuā-khālẽ bāhiu.
adaa baṅgāle deśa luḍiu..
āji bhusuku baṅgālī bhailī.
nia gharinī caṇḍālī lelī..dhru..
ḍahi jo pañca pāṭaṇa iṃdi bisaā ṇaṭhā.
ṇa jāṇami cia mora kahī gai paiṭhā..
soṇa taruā mora kimpi ṇa thākiu.
ṇia paribāre mahāsnehe thākiu..
caukoḍi bhaṇḍāra mora laiā sesa.
jibante mailẽ nāhi biśeṣa..

49. Putting *vajra*-boat[1] in the *padmā*-canal[2], I steered it.
The *advaya*[3] looted the land of Bengal..2.
Now Bhusuku, you have become a Bengali.
(You) have taken a *caṇḍālī* as your housewife..4.
The five cities are burnt; the sense-properties are destroyed.
I know not where my mind has entered..6.
Nothing remained of my gold and silver.
In my family I lived with great happiness..8.
He took my all the treasure of four crores.
There is no distinction between the living and the dead..10.

[2] Void and mind.
[3] Non-duality.

50. *rāga rāmakrī. śabarapādānām.*
gaaṇata gaaṇata tailā bāḍhī heñce kurāḍī.
kaṇṭhe nâiramaṇi bāli jāgante upāḍī .
chāḍu chāḍu māā-mohā bisamo dundolī.
mahāsuhe bilasanti śabaro laiā suṇa mehelī..dhru..
heri ṣe meri tailā bāḍī kha-same samatulā.
sukaḍa e se re kapāsu phuṭilā..
tailā bāḍira pāsẽra johṇā bāḍi uelā.
phiṭeli andhārī re akāśa phuliā..
kaṅgucinā pākelā re śabara-śabarī mātelā.
aṇudina sabaro kimpi na cebai mahāsuhẽ bhelā..
cāribāse tā bhalā rẽ diā cañcālī.
tāhi toli śabaro dāha kaelā kāndaśa saguṇa śiālī..
mārila bhabamattā re dahadihe didhali balī.
hera se śabaro nirebaṇa bhailā phiṭili aba salī..

50. The third houses on the skies are backed by the axe.
Waking up he uproots the no-soul girl attached to his neck.
Give up, give up the most conflicting illusion and infatuation.
Taking the void-woman, the *śabara* makes sport with great pleasure..4.
Looking at my third house, which is comparable to the void,
The *kāpāsa* flower bloomed beautifully..5.
By the side of the third house the moonlit house appeared.
Oh, the darkness disappeared, the sky became jubilant..8.
The *kaṅgucinā*[1] being ripen the *śabara* and the *śabarī* became jubilant.
For days together the *śabara* had no senses; he forgot everything in great pleasure..10.
Oh, the fourth house was built with bamboo-splints.
Then lifting on it the *śabara* was burnt, the vultures and jackals were crying..12.
Killing the drunken existence it was offered to the ten directions.
Observe, the *śabara* has got salvation, now the sufferings are ceased..14.

[1] A kind of berry.

Appendix-B

Selected bibliography :

Haraprasād Śāstrī, *hājār bacharer purāṇa baṅgālā bhāṣāy bāuddha gān o dohā, caryyācaryyabiniścay* (Bengali), Calcutta, 1916.

Suniti Kumar Chatterji, *The Origin and Development of the Bengali Language* (English), Calcutta, 1926.

Prabodh Chandra Bagchi, 'Materials for a Critical Edition of the Old Bengali Charyapadas' (Eng. & Beng.), *Journal of the Department of Letters*, XXX, University of Calcutta, 1938.

Muhammad Shahidullah, *Buddhist Mystic Songs* (Eng. & Beng.), Dacca, 1966 (1940).

Manindra Mohan Basu, *caryāpad* (Bengali), Calcutta, 1966 (1945).

Sukumar Sen, 'Old Bengali Texts' (Eng. & Beng.), *Indian Linguistics*, X, Calcutta, 1948.

Prabodh Chandra Bagchi and Śānti Bhikṣu Śāstrī, *Charyāgiti-koṣa*, Visva-Bharati, Santiniketan, 1956.

Sukumar Sen, *caryāgiti-padābali* (Bengali), Calcutta, 1966 (1956).

Tarapada Mukherji, *The Old Bengali Language and Text* (English), Calcutta, 1963.

Sashibhusan Das Gupta, *bāuddhadharma o caryāgiti* (Bengali), Calcutta, 1966.

Tarapada Mukherji, *caryāgiti* (Bengali), Visva-Bharati, Calcutta, 1966.

Glossary[1]

[Numbers within bracket refer to the number of songs; numbers without bracket indicate the page-numbers of the book]

aisa (41, 43), 108, 112, such.
aisana (2), 8, such.
aisa bhābe (43), 112, in such fashion.
aisasi (10), 32, see *āisasi*.
akaṭa (31, 39, 41), 83, 103, 108, wonderful.
akāśa (50), 126, sky.
akilesē (9), 30, without difficulty.
age (15), 46, infront.
aṅkabāli (4), 14, embracing (n).
aṅga (27), 72, body.
acāra (21), 63, behaviour.
acāre (11), 35, in (religious) practices.
acinta (22), 66, incomprehensible.
acinta joi (22), 66 *yogi* (ascetic) who practises in comprehensibility.
accha (37), 97, (you) remain (imp.)
acchante (43), 112, existing.
acchama (29), 79, (I) remain.
acchasi (41), 108, (you) remain.
acchahu (6), 21, (I) remain.
acchilē (35), 93, (I) was.
achilesa (37), 97, (you) were.
ajarāmara (3, 22), 11, 66, ageless and deathless.
aṭa (15), 46, eight.
aṭha (13), 40, eight.
aṭhakumārī (13), 40, eight damsels.
aṇa (38), 100, other.
aṇa upāe (38), 100, by other means.
aṇahā (17), 52, unstruck.
aṇuaṇā (41, 44), 108, 114, unborn.
aṇudina (50), 126, everyday.
adaa (49), 123, non-dual.
adaabhua, adabhuā (30, 39), 81, 103, wonderful.
adaśa (46), 119, unseen.
adharāti (2, 27), 8, 72, midnight.
adhyātā (43), 113, sense of self.
anāha, anāhā (11, 16), 35, 49, unstruck (Buddhist mystic term).
anabāṭā (15), 45-46, at a loss of path.
anudina (43), 112, everyday.
anuttara (5, 34), 18, 91, supreme.
anubhaba (37), 97, (you) feel (imp.v).
anta (15) 46, end.
antauḍi (20), 60, inner appartment.
antarāle (46), 118, behind the screen.
antare (10), 32, for.
ante (18), 55, at end.
andhakārā (30), 81, darkness.
andhāri (21, 50), 62, 126 dark (*f.*)
apaiṭhāna (34), 91, non consecrated.
apaṇā (6, 26, 39), 21, 70 103, of self, self.
apaṇe (3, 22, 37), 11, 66, 97, self, in self.
apaṇe apā (32), 85, you yourself.
apaṇā (22), 66, self.
apā (31), 83, *ātmā*, soul.
apā (39), 103, on one's own accord.
apī (4), 108, water.
apyapā (39), 103, self.
abakāśa (37), 98, scope.
abaṇāgabaṇā (21), 62, coming and going.
abaṇāgabaṇe (7), 24, in coming and going.
abaṇāgamaṇa (36), 95, coming and going.
abaṇāgamaṇā (46), 18, coming and going.
abadhūtī (17), 52, ascetic woman.
abadhūtī-mārge (27), 72, passage of *abadhūtī*.
abara (34), 91, other.
abaraṇā (10), 32, colourless.
abaśa (12), 38, paralysed.
abaśa karia (12), 38, making paralysed.
abasari jāi (32), 85, disappears.
abhāge (35), 93, by ill luck.
abhāba (29), 78, non-existence.
abhinnatāy (34), 90, by nondifferent treatment.
amaṇa (21), 63, name of a paddy.
amia (21), 62, nectar.
amiā (39), 103, nectar.
amhe (22), 66, we.
amhe (4), 14, my self.
ara (4), 14, name of a musical *rāga* or tune.
alakkha (15), 45, imperceptible.
alakkhalakkhacitta (34), 90, the mind which perceives imperceptible.
alo (17), 52, oh (voc.).
ahaniśi (19), 58, day and night.
ahāra (35), 94, eating.
ahāra kaila (35), 94, (I) have eaten-up.
ahārila (19), 57, (I) ate-up.
ahārila (26), 70, was fed.
ahārila (35), 93, (I) ate.
ahāri (36), 95, was eaten-up.
ahei (23), 68, *ākheṭika*, for hunting.
aheri (6), 22, hunter.

ā (43), 117, in origin.
āie (41), 109, in origin.
āila (3), 11, came.
āilā (7), 24, came.
āilena (44), 115, (you) have come.
āisa (29, 41), 78, 109, in such, in this.
āisasi (10), 32, (thou) came.
ākāśe (41), 108, in sky.
ākhi (15), 46, eyes.
āgama, āgamapothi (29, 40), 79, 106, title of a sacred Hindu scripture.
āgali (18), 56, ahead.
āgi (47), 121, fire.

---

[1] Arranged in Bengali alphabetical order.

āṅgana (2), 8, courtyard.
āchante (39), 103, though there was, in spite of there being.
āchahu (45), 116, (I) am.
ājadeba (31), 83, *āryadevapāda*, name of a composer.
ājadebẽ (31), 83, by *Āryadeva*.
āji (49), 124, to-day.
āna (45), 116, one, another.
ādaa (5), 18, non-duality.
ānande (30), 81, in bliss.
āutta (19), 58, *anuttara*, supreme.
ābai, *ābaï*, (42, 46), 111, 119, comes.
ābeśī (33), 87, guests.
ābharaṇe (11), 35, ornaments.
āmhe (1, 12), 2, 38, 1, we.
āryadevapādānāṃ (31), 83, of *āryadevapāda* (name of a composer).
ālā-jālā (40), 106, magical tricks.
āli-kāli (13, 17), 35, 52, vowels and consonants (mystic terms).
ālī kālī (7), 24, vowels and consonants (mystic terms).
āle (40), 106, *alīka*, in vain.
ālo (10) 32, oh (voc.).
āsa (1), 2, hope.
āsaba (9), 29, wine.
āsā (46), 118, desires.
ā̃su (26), 69, fibre.
āhāra (21) 62, eating.

ichhandī (39), 103, desires of sense-organs.
indi (45), 117 sense-organ
india pabaṇa (31), 83, breath of sense.
indiāla (30), 81, magical illusion.
indajālī (34), 91, magical illusion.
indi bisaa (49), 123, sensual properties.
iṭimālā (40), 106, mystic rosary.

uāri (12), 37, benefactor.
uāsa (7), 24, *udāsa*, unconcerned.
uiā (45), 116, appears.
upaa (45), 117, sprouts.
uṭhā (30), 81, is risen.
ubelī (16), 49, ignores.
uila (50), 126, appeared.
uesa (12), 37, advice.
uese (40), 106, advices.
uchaliā (19), 57, raising up.
uchāra (14), 43, evening.

ujāa (38), 101, going against current.
uju (15), 45, straight.
uju bāṭa (15, 32), 45, 85, straight path.
uju bāṭe (15), 45, by straight path.
uju re uju (32), 85, straight oh! straight.
ujoli (30), 81, shines.
uñcala pāñcala (21), 63, restless.
uñcā uñcā (28), 74, high (pl.).
uṭhi (21), 63, ascending.
uṭhe gelā (47), 121, ran-up.
udaka cānda (29), 79, moon (reflected) on water.
unmatto (19), 58, mad, intoxicated.
upāḍi, *upāḍī* (8, 50), 27, 125, drawing out, uproots.
ubesī (8), 27, towards, by advice.
ubhila (4), 14, raised.
umata (28), 74, *unmatta*, mad.
ulāsa (30), 81, *ullāsa*, joy.
ulhasiu (27), 72, delighted.
uha (15, 29), 46, 79, indication, trace.
uha ṇa (29), 78, no trace.
uha na (21), 63, not perceived.

e (6, 20, 33, 39, 50), 21, 60, 87, 103, 127, this.
eu (1), 2, this.
eka (3, 10, 15), 11-12, 32, 46, one, single.
eku tila (15), 46, single moment.
ekākāre (11), 35, in non-dual form.
eku (2), 8, (of) one.
eku kariā (34), 91, making unite.
ekumaṇā (23), 68, single minded.
eke (28), 75, single.
ekeli (28), 75, alone (fem).
ekāle (39), 103, alone.
e jaga (41), 108, this world.
eḍi (1), 2, avoiding.
eta (30), 81, so much.
eta kāla (35), 93, so long.
e tiṇa (33), 87, these three.
e tiṇloe, (30, 43), 81, 113, in these three worlds.
ethu (16, 20, 22, 27). 50, 60, 66, 72, here.
e baṇa (28), 75, this forest.
ebaṃkāra (9), 29, *ekāra* and *bakara* (moon and sun: Buddhist mystic term).
ebẽ (35), 93, now.
ethā (15), 46, here.
eṇu, *esu* (37,43), 98, 112, such, this.

eha (44), 114, this.
ehu (26), 70, such.

oḍiāne (4) 14, *in mahāsukhacakra* (a position described in Buddhist tantric meditation

kaisana (22) 66, how.
kaisani (18), 55, how.
kaisā (40), 106, how.
kaise, *kaisẽ* (29, 43, 8, 28, 39, 40,) 79, 112, 27, 75, 103, 106, how.
kaṃkhā (22, 37), 66, 97, desire.
kaṅgucinā, (50), 126, a kind of fruit (melon?).
kaṅkaṇa (44), 115, *kaṅkaṇapāda* (name of a composer).
kaṭa (41, 43), 108, 113, wonderful.
kaṇṭha (18), 55, neck.
kaṇṭhe (28, 50), 75, 126, to the neck.
kaṇṭhe laiā (28), 75, taking on (her) neck.
kaṇḍhārā (15), 46, *kanakadhārā*, golden flow.
kadini (kahini), (23), 68, story.
kapāli (10), 32, *kāpālika* (a sect of ascetics).
kapāsu (50), 126, cotton-plant (*kārpāsa*).
kabaḍī (14), 43, cowri (a kind of old Indian coin).
kabālī (11), 36, *kāpālika* (a sect of ascetics).
kamala (4, 27, 47), 14, 72, 121, lotus.
kamalinī (27), 72, lotus (fem.)
kamalarasa (4) 14, nectar of lotus.
kambalāmbarapādaṃ (8), 26, of *Kambalāmbarapāda* (name of a composer).
karaa (21), 62, does.
karaa āhārā (21) 62, eats.
karau (22), 66, may do (optative).
karaṇaka (1), 2, of sense-organs.
karaṇḍa (19), 57, a kind of musical insturment.
karahakale (17), 52, trap for catching young elephants.
karahā (17), 52, young elephant.
karahũ (4), 14, (you) do (imp).
karia (1), 2, making.
kariai (1), 2, is being done.
kariṇā (9), 29, male elephant.
kariṇire (9), 29, to the female elephant.
kariba (7, 36), 24, 95, (he) will do, (I) shall do.
kariba nibāsa (7), 24, (he) will reside.
karibe (10), 32, (I) shall do.
kariha (21), 63, make (imp.).
karuṇa (30), 81, see *karuṇā* (compassion).

karuṇa meha (30,) 81, cloud of karuṇā.

karuṇā (8, 12, 13, 31), 27,37, 40, 83. compassion (Buddhist mystic term.)

karṇṇakuṇḍala (28), 75, ear-ring.

kalaela (44), 113, *kalakala*, brawling sound.

kaliā (21), 62, knowing.

kalālā (19), 57, a kind of musical instrument.

kasaṇa (16), 49, terrific.

kahaṇa (20), 60, be described.

kahi, kāhi (31, 49), 83, 123, where.

kahī gai, kāhi gai (31, 49), 83, 123, going where.

kahira (7), 24, where.

kahei (27), 72, speaks.

kahṇaguñjarī (41), 108, name of a rāga.

kā (2, 39), 8, 103, what, where.

kāa (13, 38, 40, 46), 40, 100, 106, 119, body.

kāabākcia (34), 90, in body, word and mind.

kāara (42), 111, *kātara*, sad.

kāā (1), 2, *kāyā*, body.

kāui (2), 8, (of) crow.

kāṅkāṇa (32), 85, bangle.

kācchi (8, 14), 27, 43, rope.

kāja (18), 55, work.

kāja na kāraṇa (18, 26), 55, 70, without rhyme or reason.

kaṇeṭa (2), 8, ear-ring.

kāndaśa (50), 127, were crying.

kāndha (3), 11, shoulder.

kāndha (42), 111, *skandha*, branches.

kāpāli, kāpālī (10, 11), 32, 35, *kāpālika* (a sect of ascetics).

kāpura (28), 75, camphor.

kābālī (18), 55, *kāpālika*.

kāma (18), 55, passion (sexual).

kāma (22), 66, action.

kāma caṇḍālī (18), 55, passionate *caṇḍāla*-woman.

kāmaru (2), 8, land of love.

kāmali (8), 27, *kambalāmbarapāda* (name of a composer)

kāme (22), 66, due to activities.

kāmoda (13, 27, 37, 42), 40, 72, 97, 111, name of a *rāga* or musical tune.

kāraṇa (18), 55, reason.

kāla (1), 2, time, destroyer.

kāla (21), 63, black.

kāle (40), 106, to a deaf.

kāsu (23), 68, whose.

kāhari (10), 32, whose.

kāhi (1), 2, why.

kāhi (43), 113, where.

kāhi (37), 97, how.

kāhiba (40), 106, will be said.

kāheri (37), 97, of whom.

kāhere (29), 79, whom.

kāhāri (6), 21, whom.

kāhṇa (7, 9, 10, 11, 12, 13, 19, 40, 43, 45), 24, 29, 32, 35, 36, 37, 40, 57, 106, 118 *kṛṣṇācāryapāda* (name of a composer).

kāhṇapādānāṃ (7, 9, 40, 42), 24, 29, 106, 111, of *kṛṣṇācāryapāda*.

kāhṇi (7) 24, see *kāhṇa*.

kāhṇila (13, 36, 42), 40, 95, 111, *kṛṣṇācāryapāda*.

kāhṇe (18), 55, *kṛṣṇācāryapāda*.

ki (8, 33, 3942), 27, 87, 103, what (int. ind.)

ki (22), 66, or.

kia (13), 40, is made.

kia (19), 58, (I) offered, (I) made.

kiata (17), 52, is made.

kia (11), 35, is made.

kiṃ (41), 108, how.

kiṃpi (50), 126, any.

kiṇa (26), 70, why.

kinto (34), 91, what to do.

kimpi (16, 22, 49), 50, 66, 123, any thing, how.

kiraṇa (16), 50, rays.

kiṣa, (29), 79, what.

kiṣa bhaṇi (29), saying what.

kisa (6, 40), 21, 106, how.

kukkurīpā (20), 60, *kukkurīpāda* (name of a composer).

kukkurīpāĩ (2), 8, by *kukkurīpāda*.

kukkurīpādānāṃ (21, 20), 8, 60, of *kukkurīpāda*.

kuṭhāra (45), 117, axe.

kuṭhārẽ (45), 116, by axe.

kuḍiā (10), 31, hut.

kuṇḍala (11), 35, ear-ring.

kuṇḍaḷā (39), 103, relations.

kundure (4), 14, in sexual game.

kumbhīre (2), 8, crocodile.

kula (38), 101, coast.

kulīṇajaṇa (18), 55, high-caste men.

kuliśa (4, 47), 14, 121, thunder.

kule kula, kulẽ kula (14, 15), 43, 46, near the shore.

kṛṣṇapādānāṃ (12, 19), 37, 57, of *kṛṣṇācāryapāda*, (name of a composer).

kṛṣṇāpādānam (13), 40, of *kṛṣṇācāryapāda*

kṛṣṇavajrapādānāṃ (18), 55, of *kṛṣṇavajrapāda* (name of a composer).

kṛṣṇācāryapādānāṃ (11), 35, of *kṛṣṇācāryapāda* (name of a composer.

kṛṣṇācāryapādāḥ (36), 95, of *kṛṣṇācāryapāda* (name of a composer).

kī (8), 27, any body.

keḍuāla (8, 13, 14), 27, 40, 43, oars.

keli (41), 108, amorous game.

keli karai (41), 108, plays amorous game.

keho keho (18), 55, some people.

ko (29), 79, who.

koi (42), 111, any body.

koe (43), 112, who.

koṅkaṇapādānāṃ (44), 114-115, of *koṅkaṇapāda* (name of a composer).

koṭhā (12), 38, rooms.

koḍi, koḍi (2), 8, crore.

koñcā (4), 14, key.

koñcā-tālā (4), 14, lock and key.

kobi (16), 50, any body.

kohia (5), 18, tightening.

kha (50), 126, sky, void.

khaṭṭe (11), 33, on the cot.

khaṭa (15), 46, grass-thorn.

khaṇaa (21), 62, digs out.

khaṇaha, khaṇeha (4, 6, 19), 14, 21, 58, for a moment.

khamaṇa (20), 60, *kṣapaṇaka*, a Buddhist mendicant.

khambha-ṭhāṇa (16), 49, pillar-post.

khara (16), 50, scorching.

kharajālā (47), 121, scorching flame.

kharataṭa (15), 46, uneven (?)

khararaśmi (16), 50, scorching sun.

khara sota (38), 101, in strong current.

kha-sama (43), 113, like void.

kha-same (50), 126, like void.

khāa (2, 10), 8, 32, (thou) eat, (he) eats.

khāi (28), 75, (he) eats.

khāi (41), 108, bites.

khāṇa (28), 75, eat.

khāṇṭa (38), 101, roller.

khāṇi (38), 100, pore.

khāibu (39), 103, (I) shall eat.

khālā-khāla (32), 85, ditches and pits.

khuṇṭi (8), 27, post (of anchor).

khura (6), 21, hoofs.

kheḷā (41), 108, plays (n.)

khelai (41), 108, plays (v).

khepahũ (4), 14, (I) sprinkle.

khelahũ (12), 37, (I) play.

gaaṇa (8, 16, 30, 43, 45, 47), 27, 49, 81, 113, 117, 121, sky.
gaaṇa-ṭākali (16), 49, sky peak.
gaaṇata (28, 34, 35), 74, 90, 93, to the sky, of the sky.
gaaṇata gaaṇata (50), 125, on the fringes of the skies.
gaaṇa-dukkholē (14), 43, by sky-bailer.
gaaṇa-samudē (35), 93, in the sea of sky.
gaaṇaha (30), 81, on the sky.
gaaṇē (39), 103, sky.
gaaṇāṅgaṇa (16), 50 courtyard of the sky.
gaaṇe (21, 38), 63, 101, on the sky.
gaabara (17), 52, *gajabara*, king elephant
gaabarē (12), 37, *gajabare*, the bishop (in chess).
gai (2, 7, 16), 8, 24, 50, going
gau (27), 72, went.
gauḍa (18), 55, *gāuḍa*, name of a tune.
gaṅgā (14), 43, name of a river.
gajii (32), 85, appears.
gaḍai (5), 18, builds.
gandha (13), 40, smell.
gandhanairī (41), 108, city of *gandharbas* (heavenly musicians).
gabaḍa (2, 3,) 8, 11, name of a *raga* or tune (*gāuḍa* ?)
gabiā (33), 87, cow (f.)
gambhira (5), 18, majestic
garāhaka (3), 11, customer.
garuā (28), 75, excessive.
galapāsa (37), 98, halter.
galē (37), 98, on the neck.
gahaṇa (5), 17-18, deep.
gāi (18), 55, sings.
gāiḍa (2), 8, was sung.
gājai (16), 49, roars.
gāti (21), 62, hole.
gāntī (17), 52, is singing.
gibala (28), 74, on the neck.
giribara (28), 75, beautiful mountains.
giribara-siharasandhi (28), 75, juncture of beautiful mountain-peaks.
gilesi (39), 103, (thou) swallow.
gita (33), 87, song.
guñjarī (22), 66, name of a *rāga* or tune.
guñjarī māli (28), 74, garland of *guñjarī* flower.
guḍḍarī (4), 14, guṇḍarīpāda (name of composer).
guṇiā (12, 17), 38, 52, counting.
guṇialehā (12), 38, (I) have counted.
guṇe (38), 100, by rope.
guṇḍaripādānāṃ (4), 14, of *guṇḍaripāda* (name of a composer).

gumā (15), 46, hidden.
guru (1, 40, 45), 2, 106, 117, preceptor.
gurubaaṇa (39), 103, preceptor's advice.
gurubak (28), 75, preceptor's message.
gurjarī (5), 17, name of a *rāga* or tune.
guṇāḍā (28), 74, goodness.
gelā (7, 15), 24, 45, went.
geli (8), 27, past.
go (20), 60, oh (voc. ind.).
gohālī (39), 103, cow-shed.

ghaḍiye (3), 12, in pitchers.
ghaḍuli (3), 12, small water-pot.
ghaṇa (16), 49, cloud.
ghaṇṭā (11), 35, tinkling sound.
ghaṇṭā neura (11), 35, anklet with tinkling sound.
ghara (2, 33), 8, 87, house.
gharaṇī (28), 74, housewife.
ghariṇī (49), 123, housewife.
ghare (3, 11), 11, 36, in house.
ghalili (10), 32, (thou) wear.
ghāṭa (15), 46, ferry station.
ghāṇṭa (4), 14, stiring up.
ghārī-pāre (39), 103, in home and abroad.
ghāli (4), 14, putting.
ghinimeli (6), 21, accepting and rejecting.
ghuṇḍa (39), 103, wandering.
ghumai (36), 95, asleep.
ghoria (35), 95, are revolving.
gholai (16), 49, charns.
gholia (12), 38, overpowered.

cau (8), 27, four.
caukoḍi (49), 123, four crores.
caukhaṇa (44), 115, four moments.
caudise (8), 27, in four directions.
causaṭṭhi (10, 12), 32, 38, sixty-four.
causaṭhi (3), 12, sixty-four.
cakā (14), 43, wheels.
cañcala (1, 21), 2, 62, unsteady.
catāria (26), 70, finished, rejected.
caḍi (10), 32, mounting.
caḍilā (14), 43, ascends.
caḍile (5, 8), 18, 27, ascending.

caṇḍāli (46, 49), 119, 123, name of a low caste Hindu (f.)
cānda-sūjja (14), 43, moon and sun.
camakii (41), 108, startles.
caraa (21), 63, grazes.
caryā (2), 8, a kind of songs known as *caryāpada*.
calila (13), 40, is going.
calilā (19), 57, is going.
cāki (17), 52, disc.
cāṅgeḍā (10), 32, basket made of bambu-splints.
cāṭila (5), 18, *caṭillapāda* (name of a composer).
cāṭillapādānāṃ (5), 17, of *caṭillapāda* (name of a composer).
cānda (4), 14, moon.
cāndakānti (31), 83, moon-beam.
cāndare (31), 83, of moon.
cānde (30), 81, moon.
cāpī (4, 8), 14, 27, pressing, avoiding.
cārā (21), 62, movement.
cāribāse (50), 126, in the fourth residence.
cāla (3), 12, operate (imp.).
cāliu (27), 72, was bed.
cāhaa (8), 27, can be observed.
cāhante (44), 115, asking for.
cāhante cāhante (31), 83, repeatedly observing.
cāhāma (20), 60, (I) am asking for.
cāhi (20), 60, (I) am in search.
cia (39, 40, 42, 46, 49), 103, 106, 111, 119, 123, *citta*, mind.
cia-kaṇṇahāra (13), 40, *citta-karṇadhāra*, mind-helsman.
cia-gaandā (16), 49, *citta-gajendra*, mind the king-elephant.
cia-bikiraṇe (31), 83, on the reflection of mind.
cia-bihunne (35), 93, without mind.
ciarāa (32, 35), 85, 93, 94, king mind.
cikhila (5), 18, mud.
citta (16), 49, mind.
cihna (3, 29), 11, 79, sign.
cīa (38), 100, *citta*, mind.
ciaṇa (3), 11, *cikaṇa*, fine.
cīe (1), 2, in mind.
cīrā (4), 14, genital.
cuḍili (14), 43, ascending (fem).
cumbi (4), 14, kissing.
ceaṇa (36), 95, consciousness.
cebai (14, 34), 43, 91, perceive, perceiving.
core (2), 8, by thief.
cāukoḍhi (37), 97, four extremities.
cāudisa (6), 21, four directions.
cāura (33), 87, thief.
cāuri (2), 8, by thief.

chaḍagai (9), 29, *ṣaṭ gati*, six ways.
chandā (14), 43, rhythmically.
chāā (46), 119, shadow.
chāilī (28), 75, spread.
chāḍaa (6, 19), 21, 58, spares, spared.
chāḍi (10, 32), 32, 85, (I) left, leaving.
chāḍia (31), 83, (you) shake off.
chaḍī (6, 15), 21, 46, leaving.
chāḍu chāḍu (50), 125, (you) give-up, give-up (imp.).
chāndaka (1), 2, of rhythm.
chāra (11), 36, ashes.
chijaa (45), 117, (you) sever (imp.).
chijai (46), 119, is cut.
chiṇāli (18), 55, coquette.
chudha (9), 30, *śuddha*, pure.
chupai (6), 21, touches.
chebai (45), 117, cuts it.
cheba-bhebau (45), 117, cut or separate.
chebaha (45), 117, (you) cut down (imp.).
choi choi (10), 31, touching again and again.

ja (26), 70, whose.
jaa jaa (19), 57, *jaya jaya* (victory notes of drums).
jaanandi (46), 120, *jayanandīpāda*, name of a composer.
jai (5, 23, 41, 46), 18, 68, 108, 119, if, these, when.
jaisa (41), 108, as is.
jaisane (37), 97, the way in which.
jaisā (40), 106, the way in which
jaisā (46), 119, as.
jaiso (13), 40, as such.
jaiso (22, 37), 66, 97, as.
jaiso-taiso (13), 40, such as they are.
jauṇā (14), 43, *yamunā* (name of a river).
jautuke (19), 57, 58, dowery.
jaga (39, 41), 103, 108, world.
jat puṇāhi (*jam ṇāhi*) (43), 113, who has not.
jathā (44), 115, from whence.
jabe, jabī (17, 21, 44) 52, 63, 115, when.
jayanandīpādānāṃ (46), 118, of *jayanandīpāda* (name of a composer).
jalabimbākāre (39), 103, in the shape of water-bubble.
jalia (47), 121, inflamed.
jale (43), 112, in water.
jasu (40), 106, where.
jahi (31), 83, when.

jā (20, 22, 29), 60, 66, 79, whose, which.
jāa (2, 19, 43), 8, 58, 112, goes, is spent.
jāante (15), 46, while going.
jāi (2, 10, 42, 43), 8, 31, 111, 113, goes.
jāina (42), 111, does not go.
jāiu (15), 46, (thou) go.
jāibo (14), 43, (I) shall go.
jāibī (23), 68, (you) will go.
jāu (38), 100, goes.
jāṃte (15), 46, while going.
jāgaa (2), 8, awaken.
jāgante (50), 125, waking up.
jāṇai (45), 117, knows.
jāṇami (31, 49), 83, 123, (I) know.
jāṇī (6, 37), 21, 97, knows, is known.
jāna (1, 44), 2, 115, (you) know.
jānahũ (22), 66, (we) know.
jāma (8, 19, 22, 43), 27, 57, 66, 114, birth.
jāme (22), 66, due to birth.
jāyā (39), 103, wife.
jā lai (29), 79, taking which.
jālandharipā (36), 95, name of a preceptor.
jāsi (10), 32, (thou) go.
jāsu (30, 43), 81, 112, which, whose.
jāhi (5), 18, (you) go.
jāhu (32), 85, (you) go.
jāhera (29), 79, whose.
jina (40), 106, conquer.
jinaura (14), 43, *jinapura*, the conquered city (Buddhist mystic term).
jinaraaṇa (40), 106, *jinaratna*, conquered jewel (Buddhist mystic term).
jitā (12), 38, conquered.
jitela (12), 37, was conquered.
jinaüra, jinaura (7, 12), 24, 37, *jinapura*, the city of conquest (Buddhist mystic term).
jima (29, 30, 31, 41, 43), 79, 81, 83, 108, 112, of such a form as.
jima kari (13), 40, in such way.
jima jima (9), 29, whenever.
jībante (22, 23, 49), 66, 68, 123, who is alive, alive.
jībami (4), 14, (I) shall survive.
juti (26), 70, argument.
jujhaa (33), 87, fights.
je, jē (3, 22), 11, 66, so that, who.
je je (7, 15), 24, 45, those, who ever.
jēna (21), 62, so that.
jetai (40), 106, as much.

jo (7, 14, 19, 20, 27, 32, 37, 40, 41, 45, 49), 24, 43, 58, 60, 72, 85, 99, 106, 108, 117, 123, who, which.
joi (10), 32, who.
joi (19, 30, 37, 42), 58, 81, 97, 111, *yogi*, ascetic.
joiā (21), 62, *yogi*, ascetic.
joiāre (41), 108, at *yogis*.
joini-jāla (19), 58, artifice of the *yoginī*.
joinī (4), 14, female ascetic.
joī (37), 97, *yogi*, ascetic.
joḍia (5), 18, joining.
jo so (33), 87, who ever.
[illegible] (50), 126, monastic house.
jōbana (20), 60, youth.

jhāṇabakhāṇe (34), 91, by meditations and discourses.

ṭali (31), 83, being fallen.
ṭaliā (43), 112, being fallen.
ṭaliā (35), 93, being unbalanced.
ṭāṅgi (5), 18, axe.
ṭānai (38), 100, pulls, is rowing.
ṭāla (40), 106, wrong.
ṭilāta (33), 87, on the mound.
ṭhila (18), 55, spilled.
ṭuṭigeli (37), 97, is ceased.
ṭeṇṭaṇapādera (33), 87, of *ṭeṇṭaṇapāda*.
ṭeṇṭaṇapādānāṃ (33), 87, name of a composer.

ṭhākura (12), 37, king.
ṭhākurake (12), 38, of king.
ṭhānā (29), 78, of location.
ṭhāhā (8), 27, accommodation.

ḍamaru (11), 35, tabor.
ḍamaruli (31), 83, drum (smaller size).
ḍare (2), 8, in fear.
ḍahi (49), 123, burnt.
ḍāka (6), 21, shouting.
ḍāka paḍai (6), 21, shout is raised.
ḍāla (1, 45), 2, 117, branches.
ḍālī (28), 75, branches.

ḍāha (46, 50), 119, 126, burning, burnt.
ḍāha karlā (50), 126, burnt.
ḍombita (18), 55, than the *ḍom*-woman.
ḍombi, ḍombī (10, 14, 18, 19, 47,) 31-32, 43, 55, 57, 121, female *ḍom* (a low Hindu caste).
ḍombiera saṅge (19), 58, with *ḍombī*.
ḍombī ghare (47), 121, in the house of *ḍom*-woman.

ṇa (15, 26, 29, 30, 31, 36, 40, 42, 43, 44, 46, 47). 46, 70, 79, 81, 83, 95, 106, 111, 113, 115, 119, 121, no.
ṇaaṇi (23), 68, *rajanī*, night.
ṇau (47), 121, no.
ṇa jāi (14, 29), 43, 78, not knows, not removes.
ṇa jāṇami (31, 49), 83, 123, (I) do not know.
ṇa jāni (29), 79, not known.
ṇaṭhā (31, 35, 49) , 83, 93, 123, lost, destroyed.
ṇa thākia (49), 123, nothing remained.
ṇa disa (29), 79, not seen.
ṇa de (30), 81, does not give.
ṇa rāhaa (36), 95, not remaining.
ṇa hoi (46), 119, not being.
ṇābaḍhi (38), 100, boat.
ṇāvī (13), 40, boat.
ṇāṇā (28), 74, various.
ṇāhi (22, 43), 66, 113, is not, has not.
ṇia (13, 49), 40, 123, own.
ṇiamaṇa bāṇe (28), 75, by (your) own mind-arrow.
ṇiṃda (13), 40, sleep.
ṇibāṇā (16), 49, *nirbāṇa*, salvation (Buddhist mystic term).
ṇirabara (26), 69, without body, invisible.
ṇirebāṇa (50), 126, salvation.
ṇilesi (39), 103, (thou) have taken.

tāi (4, 18,), 14, 55, to you, thou.
tailā (50), 125, three storied (house).
tailā bāṛī (50), 126, three storied house.
tailā bāṛie (50), 126, of the three storied house.
taïsane (37), 97, in that condition.
taïsā (46), 119, so.
taïso (22, 37), 66, 97, so.
tasa (26), 70, in that way.
taḍi (15), 46, pitfalls (?).
tathatā (9, 36, 44, 46), 29, 95, 115, 119, thatness (Buddhist term).
tathatā-svabhābe (46), 119, by the nature of *tathatā*.
tathā (44), 115, there.
tathāgata (13), 40, Buddha.
tante (34), 91, by tantric practices.
taba (21), 63, then.
tabī (21, 44, 46), 63, 115, 119, then.
tarai (5), 18, cross (v.).
taraṃgatī (6), 21, for wave.
taraṅgama (13), 40, waves, currents.
tarittā (13), 40, crossed.
taru (45), 117, tree.
tarubara (1, 28, 45), 2, 74, 117, beautiful tree.
tasu (27, 45), 72, 117, of them, of his/her.
tahi, tahĩ tā̃hi, (10, 14, 28, 31, 43, 50), 32, 43, 74, 83, 113, 126, there, on it, like that.
tā (7, 16, 37, 45, 50), 24, 49, 97, 98, 117, 126, that, then, his, him.
tāelā (50), 126, see *uelā*.
tāḍaka (37), 98, name of a composer *(tāḍakapāda)*.
tāḍakapādānāṃ (37), 97. of *tāḍakapāda*.
tānti (10), 32, *tantrī*, strings.
tānti-dhani (17), 52, (musical) note of strings.
tānti (17), 52, strings.
tāhera (29), 79, of that.
tia (28), 75, three.
tiaḍḍā (4), 14, *tribṛtaka*, triangular cover, (triangular shaped female sex organ).
tiadhāu (28), 75, three materials.
tiadhāe (29) 79, made of three materials.
tiasa (22), 66, *tridaśa*, three decades (childhood, boyhood and youth.).
tiḍia (16), 49, tearing.
tiṇa (6), 21, *tṛṇa*, grass.
tiṇi, tini (7, 18), 24, 55, three.
tinī (16), 49, to three.
tiniho (7), 24, all the three.
tima (43), 112, like that, of that form.
timai (46), 120, is over flooded.
tima tima (9), 29, then and there.
tila (15), 46, very small quantity.
tisaraṇa (13), 40, three refuges.
tihuaṇa (16), 49, *tribhuvana*, three worlds.
tihubana (36), 95, *tribhuvana*, three worlds.
tu (5, 8, 10, 14, 18, 32), 18, 27, 32, 43, 55, 85, thou.
tuṭaa (21), 62, be ceased.
tuṭai (41, 46), 108, 118, ceases, ceased.
tuṭṭai (30), 81, ceases.
tumhe (5, 23), 18, 68, you.
tulā (26), 69, cotton.
tusē (16), 49, in thirst.
te (7, 22), 24, 66, he/she, they.
te te (7), 24, all of them.
tetabi (40), 106, so much.
tentali (2), 8, tamarind.
tāloe (42), 111, in three worlds.
to (4, 10, 41), 14, 32, 108, to thou, your.
toe sama (10), 32, with tou.
toḍiā (12), 38, breaking forcibly.
toḍiu (9), 29, tearing forcibly.
torā (41), 108, thy.
torē (18), 55, thy.
toli (50), 126, lifting.
toliā (12), 37, lifting.
tohora (10, 39), 32, 103, thy.
tohora antare (10), 32, for thysake.
tohori (10, 18, 39), 31, 55, 103, thy.
tohore (18), 55, to thou.

thākiba (39), 103, (thou) will remain.
thākī (44), 115, remaining.
thātī (21), 62-63, be.
thāhā (15), 46, depth.
thāhī (5), 18, bottom.
thirā (20), 60, constant.
thirakari (3, 38), 11, 12, 100, deciding, fixing, making concentration.
thoi (8), 27, keeping.

damaṅku (9), 30, subjugated, controlled.
daliā (30), 81, crushing.
daśadisē (9), 30, from ten directions.
daśami (3), 11, tenth (f.).
daśabala (9), 30, ten powers (Buddha).
dahadiha (35), 93, ten directions.
dahadihe (50), 126, to ten directions.
dāḍhai (46, 47), 119, 121, burnt, burns.
dāṇḍī (17), 52, axis (of a lute)
dāna (12) 38, lead (in chess game).
dāpaṇa (32), 85, *darpaṇa*, mirror.
dāpatibimbu (41), 108, reflection on mirror.
dārika (34), 90-91, *dārikapāda* (name of a composer).
dārikapādānāṃ (34), 90, of *dārikapāda* (name of a composer).
dāhiṇa, dāhina (5, 8, 14, 15, 32), 18, 27, 43, 46, 85, right side.
dāhiṇa-bāma (5), 18, right and left sides

diā (50), 126, with the help of.
diā cañcāli (50), 126, by (bamboo) splints.
diṭha, diṭhā (1, 16, 42), 2, 50, 111, seen, scene.
diṭha nāṭha (42), 111, scene of destruction.
diḍha (1, 11, 41), 2, 35, 108, hard, firm, steady.
diḍha karia (1), 2, firmly.
diḍhi (5), 18, strong.
didhalī (50), 126 was given.
dibasai (2), 8, during day time.
dibi (29), 79, will be given.
dibi piricchā (29), 79, will he given solution.
dila (35), 93, gave.
dila bhaṇia (35), 93, is told.
diśai (47), 121, is seen.
disaa (6, 26), 21, 70, is seen.
disai (15, 39), is perceived, appears.
dīḍhā hai (47), 121, is burnt.
dīsaa (15), 46, is seen.
duā (12), 37, duality.
duānte (5), 18, on two extremities.
duārata (3), 11, on the door (loc.).
dui (3, 14, 26), 11, 43, 70, two.
duṃduhi (19), 57, *dundubhi*, a kind of drum.
dukhetē (1), 2, in sorrow.
dujjana (32), 85, bad men.
duṭha, duṭhya (39), 103, wicked.
dudha, dudhu (42, 33), 111, 87, milk.
dundolī (*dvandoli*) (50), 125, conflicting.
dulakha (34), 91, *durlakṣya*, difficult to notice.
duli (2), 8, she-tortoise.
duṣādhī (33), 87, watchman.
duhi (2), 8, milking.
duhie (33), 87, is milked.
duhila (33), 87, extracted (milk).
dukhē (34), 91, in sorrows.
dukhē sukhe (34), 91, in sorrows and pleasures.
dura, (31), 83, far away.
dura nibāria (31), 83, thrown away.
dulakkha (29), 78, *durlakṣa*, difficult to perceive.
dūra (5), 18, far away.
dṛḍha (3, 9), 11, 29, strong.
dṛḍha kāndha (3), 11, strong shouldered.
de (4), 14, (thou) give (imp.).
dekhai (42), 111, be seen.
dekhaiā (3), 11, seeing.
dekhi (7), 24, observing, seeing.
dekhila (36), 95, (I) saw.
dekhi (16), 50, is seen.
deju (3), 12, displayed.
debakri (8), 26, name of a tune.
debī (17), 52, mistress (*nāṛikā*).
desa (11), 36, hatred.
desa (49), 123, land.
deśākha (10, 32), 31, 85 name of a tune.
deha (11, 13), 35, 40, body.
dehanagrī (11), 35, city of the body.
dehī (12), 38, (I) have given.
do (15), 46, two.
do bāṭā (15), 46, two paths.
doṣē (39), 103, for fault.
dvandola (30), 81, conflict.
doādala (34), 91, twelve.

dhanasi (14), 43, *dhānasī*, name of a tune.
dhamaṇa camaṇa (1), 2, inhalation-exhalation (Buddhist term).
dhara (38), 100, (you), hold (imp.).
dharaṇa (2), 8, to be contained.
dharahu (38), 100, (you) hold, steer (imp.).
dharia (11), 35, holding.
dhāmapādānāṃ (47), 121, name of a composer.
dhāna (21), 63, paddy.
dhābai (16), 49, runs.
dhāma (19), 58, *dharma*, religion.
dhāma (22), 66, abode.
dhāma (44), 115, virtues.
dhāma (47), 121, *dhāmapāda*, name of a composer.
dhāmārthe (5), 18, for religion.
dhuṇi dhuṇi (26), 69, carding (the cotton) repeatedly.
dhuma (47), 121, smoke.
dhru, dhrū (1—50), 2—126, *dhrubapada*, refrain couplet.

na (20), 60, new.
na (4, 5, 6, 7, 9, 14, 15, 16, 19, 22, 26, 45, 46), 14, 18, 21, 24, 30, 43, 45-46, 50, 58, 66, 70, 117, 119, not, no.
na (29), 79, or.
na āṇē (38), 100, not to others.
nairāmaṇi (28, 50), 75, 125, no soul (Buddhist term).
nakhali (20), 60, (I) dug-out, hoe (n.).
nagara (10), 31, town.
na cehai (36, 50), 95, 126, not awaken, senseless.
nacchamtē (42), 111, not containing.
na jāi (4, 15, 20), 14, 45, 60, cannot.
na jāi (2), 8, not possible.
na jāi (38), 100, cannot reach.
na jãbana (20), 60, fresh youth.
naḍapeḍā (10), 32, *naṭapeṭikā*, dancer's basket.
na dīsa (26), 70, not seen.
nananda (11), 36, sister-in-law.
na pekhai (42), 111, does not see.
nabaguṇa (47), 121, nine virtues.
na beaṇa (36), 95, not pains.
na bhulaha (15), 46, do not forget.
naba (12), 37, nine.
naba bala (12), 37, nine powers (of chess game).
narau (4), 14, men.
nalinibaṇa, (23,), 68, lotus garden.
nalinibaṇa (9), 29, lotus garden.
na hoi (15, 29), 46, 78, not happens.
na hoti (22), 66, does not become.
nāi (14), 43, boat.
nācai (10), 32, dances.
nācanti (17), 52, is dancing.
nāḍi (11, 20), 35, 60, navel root, pulse beat.
nāḍiā (10), 31, shaven headed ascetic.
naḍiśakti (11), 35, power of navel root.
nāda (32), 85, sound (Buddhist term).
nādē (44), 115, by sound.
nāba (15), 46, boat.
nābī (8), 27, boat.
nābē (10), 32, in the boat.
nāme (28), 74, by name.
nāyaka (16), 49, leader.
nārī (4), 14, women.
nāla (3), 12, pipe, stalk.
nālē (47), 121, through stalks.
nāśaka (21), 62, destroyer.
nāsia (39), 103, destroyed.
nāhā (15), 46, *nātha*, lord.
nāhi (3, 8, 10, 20, 33, 37, 42, 49), 11, 27, 55, 60, 87, 98, 111, 123, not, no, do not exist.
nāhika (8), 27, there is not.
nāhī (37), 97, not.
nāhī (38), 100, has.
nia (28), 74, own.
niaḍa (12), 37, near.
niaḍi (7), 24, near.
niaḍī (5), 18, near.
niaḍhi (32), 85, nearabout.
nia mana, nia mana (30, 32, 39), 81, 85, 102, own mind.
nighiṇa (10), 32, shameless.
niccala (21), 63, motionless.

niti (33), 87, everyday.
nite nite (33), 87, everyday.
nida gelā (2, 36), 8, 95, fell asleep.
nidālu (36), 95, asleep.
nibāṇe, nibāṇē (5, 27, 34), 18, 72, 91, extinction, sublimation (Buddhist term).
nibāria (31), 83, is prevented.
nibitā (9), 29, is tamed.
nibudhi (33), 87, fool.
nibbhara (5), 18, confidently.
nirantara (16, 30), 49, 81, continuously.
nirāle (31), 83, in solitude.
nirāsī (20), 60, disappointed.
nirbāṇe (19), 57, in extinction.
nila (2), 8, has taken.
nilea (6), 21, den.
nisāra (3), 12, exit.
nisia (21), 62, night.
niha (30), 81, solitude.
nā (46), 120, not.
nāukā (38), 100, boat.
nābāhī (38), 100, boatman.

paiṭho (16), 49, enters.
paiṭhā (11, 16, 31, 35, 44, 49), 35, 50, 83, 93, 115, 123, enters, is entered.
paiṭhelo (3), 12, entered.
paiṭhe (1), 2, is entered into.
paisaa (26), 70, penetrates.
paisai (7, 14, 31, 47), 24, 43, 83, 121, enters.
paisaī (6), 21, enters.
paisante (23, 28), 68, 75, to enter, enters into.
paisohiṇi (23), 68, entered.
paisa (9), 29, entering.
pā̃ua (49), 123, *padma*, lotus.
pā̃ua-khālī (49), in the lotus-canal.
pakhā (4), 14, wings.
pañca (1, 13, 16, 23, 49), 2, 40, 49, 68, 123, five
pañcajanā (23), 68, five persons.
pañca pāṭaṇa (49), 123, five cities.
pañca bisaa (16), 49, five articles (senses).
paṭamañjarī (1, 6, 7, 9, 11, 17, 20, 29, 31, 33, 36), 2, 21 24, 29, 35, 52, 60, 78, 83, 87, 95, name of a *rāga*.
paḍanta (14), 43, in falling condition.
paḍobeṣī (33), 87, neighbour.
paḍaha (19), 57, a kind of drum.

paḍilā (28), 75, was laid.
paḍibhāi (41), 108, manifested.
paṇa (2), 8, towards.
paṇiā (35), 93, water.
paṇālē (27), 72, through lotus-stalks.
patabāla (38), 100, steer (of boat).
patiāi (29), 78, believe.
patibhāsaa (31), 83, is reflected.
padamā (10), 32, lotus.
padmabaṇa (23), 68, lotus-garden.
pabaṇa (19), 57, breath, wind.
pamāi (42), 111, enters.
pamāē (38), 101, (you) enter(imp.).
para (39), 103, other, non-self.
parabasa (39), 103, dependent on others.
parama (11, 34), 36, 91, supreme, ultimate.
parama nibāṇa (28), 75, supreme extinction, ultimate salvation.
paraśa (13), 40, touch.
parahiṇa (28), worn in, putting on.
parāṇa (10), 32, life.
paricchinnā (7), 24, completely cut-off.
pariṇibittā (12), 38, resisted, checkmated.
paribāre (49), 123, in family.
parimāṇa (1), 2, (you) measure (imp.).
parimāṇī (45), 117, accepting as authority.
para (36), 95, others.
pare (39), 103, after.
pasaria (23), 68, spreading.
pasāra (3), 12, salable articles.
pahārī (36), 95, striker.
pahila (20), 60, first.
pahile (12), 37-38, in first.
pāapae (14), 43, *padapadme*, (by the grace) of lotus-feet.
pākela (50), 126, ripened.
pākha (1), 2, wings.
pākhi (36), 95, by the side.
pākhuḍī (10), 32, petals.
pākhe (46) 119, with wings.
pāgala (28), 74, mad.
pāñca (12, 14, 45, 47), 18, 38, 43, 117, 121, five.
pāñcajanā (12), 38, five inmates.
pāñcanālē (47), 121, though five pipes.
pāṭi (5), 18, planks.
pāṭī (16), 49, to the planks.
pāṭera (1), 2, of orderliness.
pāḍi (49), 123, putting down.
pāṇiā (43), 112, water.

pāṇī (6, 14, 45, 47), 21, 43, 118, 122, water.
pāṇḍi(1), 2, wooden seat.
pāṇḍiācāde (36), 95, *paṇḍitācārya*, the learned preceptor.
pātaha (45), 117, leaves.
pāthara (41), 108, stone.
pāne (16), 49, in drinking.
pāntara (15), 46, meadow.
pāpa (16, 35), 49, 93, vice.
pābata (28), 74, hills.
pābiai (26), 70, will get.
pāra (5, 14, 32, 38), 18, 43, 85, 100, (other) shore.
paragāmi (5), 18, who intends to go to the other shore.
pārauāre (32), 85, on the other shore.
pārakarei (14), 43, takes accross.
pāragāmī (5), 18, intending to go other shore.
pāraa (8), 27, can.
pārimakulē (34), 90, to the extreme shore.
pāsa (1), 2, side.
pāsera (50), 126, of the side.
piciu (cipiu) (17), 52, was pressed.
piṭata (14), 43, on the book.
piṭā (2, 33), 8, 87, pail.
pithaka (37), 97, different.
pibai (6), 21, drinks.
pibami (4), 14, (I) shall drink.
pihāḍi (12), 37, wooden (chess) board.
puñcaā (28) 75, bow.
puccha (5, 41), 18, 108, (you) ask (imp.).
puccha tu (41), 108, thou ask.
pucchī (8), 27, asking.
puchami (10), 32, (I) ask.
puchasi (15), 46, (thou) ask.
puchia (1), 2, by asking.
puṇa (26, 45), 70, 117, again.
puṇya (16), 49, virtue.
punna (35), 93, virtue.
punu (14), 43, again.
pulimḍā (14), 43, mast.
pūrā (20), 60, matured.
pekha (30, 46), 81, 119, look at, see.
pekhami (35), 93, (I) see.
pekhu (46), 118, seen.
pehma (28), 75, in love.
poiā (14), 43, daughter.
pohāa (19), 58, is spent.
pohāi (28), 75, spent
pohāili (28), 75, is spent.

pharai (42), 111, flourishes
phariā (30), 81, spreading.
pharittā (43), 112, flourished
phāḍḍia (5), 18, cleaving
phāl (4), 14, (you) cleve (imp.).
phiṭaa (21), 63, severs.
phiṭili (50), 126, disappeared.
phiṭeli (50), 126, was ceased.
phiṭau (12), 37, destroyed, severed.
phuṭilā (50), 126, bloomed.
phuḍa (47), 121, *sfuṭa*, distinct.
phuḍaṇa (46), 119, flourishment.
phuliā (50), 126, became jullilant.
phulilā (41), 108, blossoms.
pheṭalia (20), 60, came out.

baaṇe (45), 117, by advices.
baiṭhā (1), 2, sitting (v).
bakkhāṇī (29, 37), 79, 97, can be explained.
baṅgāla (43), 112, name of tune *(rāga)*.
baṅgālī (49), 123, Bengali (race).
baṅgāle (49), 123, by Bengalees.
baṅge (39), 103, in Bengal.
bajra (28), 75, thunder (Buddhist term).
bajradhārī (28), 75, one who holds *bajra*.
baṅka (32), 85, round about.
baṭa (26), 70, *barta*, path.
baṭa (29), 78, really.
baṭṭaï (7), 24, is located.
baḍa (45), 117, great, same as *bara* (of *baraguru*).
baḍaguru (45), 117, same as *baraguru*.
baḍāḍī (21, 23), 62, 68, name of a *rāga*.
baḍiā (12), 37, pawn (in chess game).
baḍhila jāa (33), 87, goes on increasing.
baṇa (26), 75, forest
batisa (17, 27), 52, 72, thirty-two.
bana (6), 21, forest.
bandhābaï (22), 66, binds, makes (himself) bound.
bapā (32), 85, oh my child (voc.).
bara (39), 103, rather.
baraguru (45), 116, best preceptor.
barāḍī (21, 34), 62, 90, name of a tune.
barisaa (9), 29, pours, showers.
balaā (38), 101, strong.
balada (33), 87, bull.
balandē (39), 103, with bull.

balāga (9), 30, *balāgra*, hair-tip.
balāḍḍi (28), 74, name of a *rāga*.
bali bali (46), 119, repeatedly.
bali (50), 126, offering.
basai (28), 74, dwells.
bahai (14, 27), 43, 72, flows, is being ferried.
bahala (26, 45), 70, 117, crowded, various.
bahiā (3), 11, on (one's) own accord.
bahiā (4), 14, passing through.
bahuḍai (8), 27, bring back.
bahuḍī (2), 8, daughter-in-law.
bahubiha (41), 108, various.
bāk (28, 40), 75, 106, speech, voice.
bākalaa (3), 11, bark (of tree).
bāki (cāki) (17), 52, disc.
bākpathātita (37, 40), 97, 106, beyond the reach of voice.
bākhoḍa (9), 29, two pillars.
bāṅka (15), 46, bend.
bāja (49), 123, *bajra*, thunder.
bājaa (31), 83, is being played on.
bājai (17), 52, is played.
bājae (11), 35, is being played.
bājaṇāba (49), 123, *bajra-nāvā*, thunder-boat.
bājila (17), 52, *bajradhara*, (main actor of the Buddha drama).
bājule (35), 93, *bajrakula* (by a preceptor named *brajrakula*).
bājhai (46), 119, bound.
bā̃jha (33), 87, barren, sterile.
bāṭa (7, 26), 24, 70, *barta*, path.
bāṭaa (38), 100, on way.
bāṭata (8, 14), 27, 43, on way.
bāḍī (50), 125, house.
bāḍhai (45), 117, grows.
bāḍhi (50), 125, house.
bāṇa (21, 29), *barṇa*, colour.
bāṇata (43), 112, in colour.
bāṇḍa-karaṇḍa (37), 97, testicles.
bātābatte (41), 108, by whirlwind.
bāddhā (34), 91, fettered.
bādhisua (41), 108, child of a barren woman.
bādheli (23), 68, tethered, tied.
bāna (29), 79, colour.
bāndha (1), 2, bond.
bāndhaa (3), 11, ferments.
bāndhana (9, 21), 29, 63, bondage.
bāndhi (14), 43, tying.
bāpa (20), 60, father.
bāpuḍā (20), 60, poor fellow.

bāpuḍi (10), 32, helpless fellow.
bāma (5, 8, 14, 15, 32), 18, 27, 43, 46, 85, left side.
bāma-dāhina (14, 15, 32), 43, 46, 85, left and right.
bāruṇī (3), 11, wine.
bāla (15), 46, boy.
bālāgga (26), 70, tip of hair.
bālā (50), 125, girl.
bālī (28), 74, girl.
bālukātelē (41), 108, by the oil extracted from sand (inst.).
bāsanā (41), 108, desire.
bāsanapuḍā (20), 60, bundle of desire.
bāsasi (15), 46, (thou) commit, feel.
bāsa (50), 126, residence.
bāha (8, 14, 38), 27, 43, 95, steer (imp.).
bāhaa (13), 40, steer (imp.).
bāha tu (14), 43, thou steer (imp.).
bāhabāke (8), 27, to row.
bāhabā (14), 43, to steer.
bāhā (45), 117, beautiful.
bāhia (18), 55, are plied.
bāhiu (49), 123, (I) steered.
bāhirē (10), 31, on outside.
bāhi (5), 18, is flowing.
bāmhaṇa (10, 47), 31, 121, brahmin (a high Hindu caste).
bi (1, 22, 38, 40), 2, 66, 101, 106, too (indeclinable).
biāila (33), 87, calved.
biāṇa (20), 60, delivery.
[illegible] (2), 8, [illegible], female ascetic.
biāpaka (9), 29, extended.
[illegible] (20), 60, in the counting (of pulse).
bicārē (15), 45, in the judgment.
bikālī (4), 14, evening-sports.
bikaṇasi (10), 32, (thou) sale.
bikasaü (27), 72, bloomed.
bilāsa (20), 60, sexual pleasure.
[illegible] (33), 87, if cultivated.
[illegible] (44) 116, crushed.
bilaïa (18), 55, muddled.
binasia (44), 116, spoilt.
bīṇā (17), 52, violin.
bisa (46), 119, many.
bijñāna (29, 39), 78, 103, *bijñāna*, specialized knowledge.
bīṇāpādānām (17), 52, of *Bīṇāpāda* (name of a composer).
biṇu (4), 14, without.
bitthārau (39), 102, stretch out, make loose.
buhajaṇa, *buhajana* (18, 45), 55, 117, learned people.
buhajaṇa loa (18), 55, learned men.

bindunāda (44), 115, *bindu-nāda*, drop and sound (Buddhist term).
bidyā (9), 30, learning.
bidyā-karī (9), 30, the elephant of learning.
binu (2), 8, without
bindāraa (21), 62, pierces.
bindu (32), 85, drop (Buddhist term).
bindha (28), 75, pierce.
bindhaha bindhaha (28), 75, (you) pierce pierce (imp.).
bipakkha (16), 49, opposite group.
bibāhiā (19), 57, after marrying.
bibāhe (19), 57, to marry.
bibiha (9), 29, various.
bimana (7), 24, sad, absent minded.
bimukā (37), 97, free.
bimbakāre (39), 103, in the shape of water-bubble.
biyoe (42), 111, biyoge, for loss.
biramānanda (27), 72, bliss of cessation (Buddhist term).
biralē (33), 87, in solitude
birūā (3), 12, *birubāpāda* (name of a composer).
birūā (18), 55, adverse.
birubāpādānam (3), 11, of *birubāpāda* (name of a composer).
bilakṣaṇa (27), 72, sufficiently.
bilasaa (9), 29, makes amorous sports.
bilasai (17, 29, 42), 52, 78, 111, makes amorous sports.
bilasanti (50), 125, was making amorous sports.
bisuddhi (30), 81, purity.
bileṣa (49), 123, distinction.
bisesa (22), 66, difference.
biṣama (50), 125, severe.
biṣārā (30), 81, essence.
bisa (39), 103, poison.
bisaabisuddhi͂ (30), 81, by purity of wordly senses.
bisaṅkā (22), 66, fear.
bisaṇṇā (42), 111, sorry.
bisamā (17), 52, difficult.
bihaṇa (44), 115, without, know (?).
bihaṇi (23), 68, in the morning.
biharai (11), 35, wanders.
bihariā͂ (31), 83, taken away.
biharu (39), 103, (I) play amorous game.
bihārē (39), 103, in monastary.
bihuṇa (36), 95, without.
bihunē (13), 40, without.
biranāde (11), 35, heroic sounds (notes).
bīrā (4, 20), 14, 60, hero.
bujia (15), 46, closing.
bujjhile (39), 103, (I) understand.
bujha (32), 85, (you) understand.
bujhaa (33), 87, is understood.
bujhai (27, 37), 72, 98, understands.
bujhae (20), 60, understands.
bujhasi, *bujhasi* (15, 41), 46, 108, (thou) understand.
bujhi (23), 68 (I) understand.
bujhia (27), 72, (I) understand.
bujjhia (30), 81, (I) understand.
bujhila (35), 93, (I) understood.
buḍai (14), 43, drowns.
buḍante (16), 50, being drowned.
buḍilī (14), 43, old woman.
budha (27), 72, Buddha.
budhī (33), 87, intelligent.
buddha nāṭaka (17), 52, the drama on Buddha.
bulathea (15), 46, speaks, roams (?).
beē (29), 79, in Veda (sacred Hindu scripture).
bega (33), 87, speedily.
begē (5), 18, in speed.
beḍhila (6), 21, encircled.
beṇi, *beṇī*, *beni* (1, 4, 13, 16, 17, 19, 46), 2, 14, 40, 49, 52, 57, 119, twin.
beṇṭe (33), 87, in the teat.
bâri (6), 21, enemy.
boḍi (14), 43, *buḍī*, one-fourth of a *paṇ* (80 units).
boḍo (41), 108, a kind of serpent (non-poisonous).
boba (40), 106, dumb.
bolaa (6), 21, says.
bolai (18), 55, says.
bolathi (26), 70, says (hon. pl.)
bolabā jāa (40), 106, can be said.
boli (40), 106, is told.
bolia (38), 101, drowned (?).
bohi, *bohí* (5, 32), 18, 85, *bodhi*, enlightment.
bohe, *bohē* (12, 21, 23, 35), 37, 63, 68, 93, by advice, by counsel.
byāpia (17), 52, was spread.

bhaa (31, 38), 83, 100, fear.
bhaa-ghiṇa (31), 83, fear and hatred.
bhaia (*bhaima*) (11, 47), 36, 121, became.
bhaiā (41), 108, being.
bhaila, *bhailā* (7, 11, 14, 15, 50), 24, 36, 43, 46, 126, became.
bhailī (49), 123, (thou) became (fem.).
bhaile (2), 8, being.
bhailesi (20), 60, after being.
bhakhaa (21), 62, drinks.
bhaṇa (40, 42), 106, 111, (you) tell.
bhaṇaa (21), 63, says.
bhaṇai (1, 4, 6, 7, 12, 26, 27, 29, 32, 35, 37, 38, 40, 41, 43, 44, 45, 46, 47), 2, 14, 21, 24, 38, 70, 72, 78, 85, 93, 97, 101, 106, 108, 113, 115, 117, 119, 121, says.
bhaṇati (22), 66, says.
bhaṇathi (20), 60, says (hon. pl.)
bhaṇanti (3, 16, 39), 12, 50, 103, says (hon. pl.)
bhanḍāra (49), 123, treasury.
bhatāre (20), 60, *bhartā* husband.
bhanti (15), 46, (by) mistake.
bhaba (5, 7, 12, 13, 19, 20, 21, 22, 38, 39, 42, 43, 45, 50), 17, 24, 38, 40, 57, 60, 62, 66, 101, 103, 111, 113, 117, world, earth, existence.
bhabai (39), 103, is created.
bhaba-ulolē (38), 101, in the waves of existence.
bhaba-jaladhi (13), 40, sea of existence.
bhaba-nai (5), 17, river of existence.
bhaba-nirbāṇā (22), 66, existence and extinction.
bhababala (12), 38, power of existence.
bhabamattā (50), 126, intoxication about this existence.
bhabamohā (39), 103, illusion about this existence.
bhamanti (22), 66, travels.
bhaya (31), 83, fear.
bhayaṃkara (16), 49, terrible.
bhara (27, 36), 72, 95, full.
bharā (47), 121, *bhattāraka*, a sect of Brahmin scholars.
bharitī (8), 26, is looded.
bhali (12), 38, good.
bhāa (2), 8, afraid.
bhāiba (29), 79, (I) shall think.
bhāilā (32, 50), 85, 126, appeared, became.
bhāṃtiē (41), 108, in illusion.
bhāgataraṅge (42), 111, in the broken waves.
bhāgela (39), 103, disappeared.
bhājai (16), 49, disperses.
bhāñjia (10), 32, breaking, making disorder.
bhāta (33), 87, boiled rice.
bhāde (35), 93, *bhadrapada* (name of a composer).
bhādepādānāṃ (35), 93, of *bhadrapāda* (name of a composer).
bhānti, *bhāntī* (15, 37, 41), 46, 97, 108, *bhrānti*, illusion, mistake.
bhānto (6), 21, wanderer.
bhāba (29), 78, existence.
bhābābhāba (9, 30, 43), 30, 81, 113, existence and non-existence.
bhābiai (26), 70, is thought.
bhābhariālī (18), 55, coquetry.
bhiḍi (*bhiti*) (1), 2, supporting, taking support of.
bhinnā (7), 24, different.

bhuaṇa (18), 55, world.
bhujaṅga (28), 75, serpent.
bhuaṇī (34), 91, in the worlds.
bhujaṅga(28), 75, serpent.
bhuñjai (34), 91, enjoys.
bhusuku (6, 21, 23, 27, 41, 43, 49), 21, 63, 68, 72, 81, 108, 113, 123, *bhusukupāda* (name of a composer).
bhusukupādānāṃ (6, 21, 23, 27, 30, 41, 43, 49), 21, 62, 68, 72, 108, 112, 123, of *bhusukupāda* (name of a composer).
bheu (43), 112, to make distinction.
bheu na jāa (43), 112, cannot be distinguished.
bhebau (45), 117, distinction, difference.
bhelā (15) 46, raft.
bhelā (23, 50), 68, 126, became.
bhairabī(16, 38), 49, 100, name of a *rāga*.
bho (2), 8, oh (voc. indeclinable).
bhola (37), 97, (you) forget (imp).

ma (103, 39), 32, 103, 1.
ma (5), 18, *mā*, not (ind. denoting 'no')
maagala (9), 29, rut, ichor.
maalī (22), 66, in death.
mai (16, 18, 27, 29, 30, 35, 36, 39), 50, 55, 72, 79, 81, 93, 94, 95, 103, I, by myself.
mailī (49), 123, dead, if died.
maela (23), 68, died.
makā (35), 93, to me, my.
majha (13), 40, in the middle.
majhe, majhī (2, 8), 8, 14, among, in the middle.
maṇa (7, 19, 31, 40, 43), 24, 57, 83, 106, 112, mind.
maṇagoara (7), 24, perceptible to mind.
maṇagoera (40), 106, perceptible to mind.
maṇaraaṇā (43), 112, jewel-mind.
maṇā (46), 119, mind.
maṇikule (maṇimule), (4), 14, in *maṇikuṇḍa* (physiological position described in Buddhist tantric practice).
maṇe (28), 75, in mind.
maṇḍala (16), 49, circle.
matiē (12), 38, by *mantrī* (queen of chess game).
mattā (50), 126, mad.
manatarū (43), 116, mind like tree.
mante (34), 91, by *mantra* (magical hymn).
maraṇa (22, 43), 66, 113, death.
maraṇe (22), 66, in death.
marādiu (maradiu) (12), 38, (I) killed.
marāi (1), 2, dies.

marīci (41), 108, mirage.
maru (41), 108, desert.
maru-marīci (41), 108, mirage of desert.
mallārī (30, 35, 44, 45, 47, 49), 81, 93, 114, 116, 121, 123, name of a *rāga*.
mahā (1, 8, 13, 15, 16, 18, 27, 28, 34, 37, 49, 50), 2, 27, 40, 46, 49, 55, 72, 75, 90, 91, 97, 123, 126, great.
mahātaru (43), 112, great tree.
mahāṇehe (49), 123, in great affection.
mahāmudeṃ (37), 97, for *mahāmudrā* (a posture of meditation).
mahārasa (16), 49, nectar of great bliss (Buddhist term),
mahāsiddhi (15), 46, great success (Buddhist term).
mahāsuha (1, 8, 13, 18, 27), 2, 27, 40, 55, 72, great bliss (Buddhist term).
mahāsuha līle, mahāsuhalīlī (18, 27, 34), in the sports of *mahāsuha* (Buddhist term).
mahāsuhe, mahāsuhī, (28, 34, 50), 75, 90, 125, 126, with great pleasure.
mahittā (16), 50, *mahīdharapādā* (name of a composer).
mahīdharapādānām (16), 49, of *mahīdharapāda* (a composer).
mā (5, 15, 28, 32, 37, 41, 42,) 18, 46, 74, 85, 97, 108, 111 not, do not (ind.)
māa (11), 36, mother.
māa, māā (13, 15, 23, 46, 50), 40, 46, 68, 119, 125, illusion, enchantment, lure.
māa suiṇā (13), 40, dream of illusion.
māājāla (13, 23), 40, 68, net (or world) of illusion.
māāmohā (15, 50), 46, 125, illusions and infatuations.
māāmohe (46), 119, by illusions and infatuations.
māāhariṇī (23), 68, doe of enchantment.
māa (20), 60, mother.
māṃsa, māṃsē (6, 23), 21, 68, for (own) flesh.
mā kara (28, 41), 74, 108, do not do.
mā kara gali (28), 74, do not raise hue and cry.
māga (14), 43, *marga*, path.
māgaa (2), 8, asking for.
māgā (8), 27, *marga*, path.
māṅgata (8), 27, on the road.
māṅge (13, 14), 40, 43, on the road.
mājha (44), 115, middle.
mājhē (5, 14, 18, 30, 42, 47), 18, 43, 55, 81, 111, 121, in the middle, in between.
māṇai (45), 117, accepts.
māṇi (34), 91, admitted.
mātaṅgi (14), 43, she elephant (*caṇḍālī*).
mātā (9), 29, *matta*, intoxicated.
mātela (16), 49, intoxicated.

mātelā (50), 126, became excited (with joy).
mādala (19), 57, a kind of drum.
mādesi (12), 37, defeated.
mā bhulaa (37), 97, oh do not forget.
māra (21), 62, kill (imp).
māra (16), 49, destroyer.
māra (26), 70, path.
mārami (10), 32, (I) shall kill.
māria, māriā (11), 36, killing.
mārila (50), 126, killed.
māritesi (23), 68, (you) would kill.
mālasī (39), 102, name of a *rāga*.
mālī (10, 28) 32, 74, garland.
mā leu (32), 85, do not take.
mā lāura (32), 85, do not follow.
māsaṃ (44), 115, see, *mājha*.
mā hoi (15), 46, do not be.
māhoitāsa (37), 97, do not be in.
mā hohi, mā hohi (9, 42), 18, 112, do not be.
miali (47), 121, friendship.
michā (29), 79, false.
michē (22), 66, unnecessarily.
miliā (44), 115, merges.
mili mili (8), 27, following again and again.
milila (8), 27, obtained, got united.
mukulia (32), 85, is blossomed.
mukka (43), 112, free.
muttihāra (11), 36, pearl necklace (necklace of salvation).
muniā (13), 40, felt.
musā (21), 63, mouse.
musāra (21), 63, of mouse.
musā (21), 62, mouse.
musā-pavaṇa (21), breath-mouse.
musāro (21), 62, of mouse.
muha (4), 14, mouth (lips).
mūḍha (45), 117, fools.
mūḍhā (6, 15, 41, 42), 21, 45, 108, 111, fools, of fools.
mūla (28, 45), 69, 117, roots.
meri (50), 126, my.
merusikhara (47), 121, peak of mountain.
melāi (18), 55, leaves.
meli (6), 21, leaving.
meli meli (38), 100, being repeatedly united.
melili (8), 27, casting off.
melē (27), 72, by union.
meha (30), 81, cloud.
mahelī, (13, 50), 40, 126, woman (see, also *mahilā*).

mo (7, 39), 24, 103, my.
moe (10), 32, myself.
mokkha (11), 36, *mokṣa*, salvation.
moḍia (16), 49, shattering.
moḍḍiu (9), 29, smashing.
mora (20, 23, 49), 60, 87, 123, my.
moraṅgi (28), 74, peacock.
moraṅgi-puccha (28), 74, peacock-tail.
mori (36), 95, my.
molāṇa (10), 32, stalk.
moha (5, 11, 15, 36, 46), 18, 36, 46, 95, 118-119, illusion.
mohakakhu (36), 95, salvation.
moha-taru (5), 18, tree of illusion.
moha-bimukkā (46), 119, free of illusion.
moha-bhaṇḍāra (36), 95, store house of illusion
mohe (35, 46), 93, 119, in illusion.
moherā (34), 91, by illusion.
mohora (20), 60, my.
maülila (28), 74, blossomed.

ẏoinī (27), 72, female ascetic.
ẏogī (11), 35, ascetic.

raaṇa (9), 30, *ratna*, jewel.
raaṇehu (27), 72, due to (the in fluence of) jewels.
raaṇi (19), 58, *rajanī*, night.
raci raci (22), 66, creating and recreating.
ratto (19), 58, attached.
rathe (14), 43, on chariot.
rabi (11, 16, 32), 35, 50, 85, sun.
rasa (13, 22), 40, 66, taste, juice.
rasa-rasānere (22), 66, (hankering) for chemical elixer.
rāa, *rāā* (34), 91, king.
rāā rāā rāā re (34), 91, king! king! oh king!
rāüta (41, 43), 108, 113, *rājaputra*, prince.
rāga (1—23, 26—47, 49, 50), 2, 8, 11, 14, 17, 21, 24, 26, 29, 31, 35, 40, 43, 45, 49, 52, 55, 57, 60, 62, 66, 68, 69, 72, 74. 78, 81, 83, 85, 87, 90, 91, 93, 95, 97, 100, 102, 106, 108, 112, 113, 114, 115, 116, 117, 118, 119, 121, 123, 125, 126, tune of a song.
rāga (11), 35, anger, affection, attachment.
rājai (31), 83, is reigning.
rājapatha (15), 46, high road.
rājasāpa (41), 108, rope-serpent.
rāti (2, 28), 2, 8, 75, night.

rāmakrī (15, 50), 45, 125, name of a *rāga*.
rusaa (9), 29, envies, covets.
rukhera (2), 8, of tree.
ruṇā (17), 52, melancholical note (of music).
rundhelā (7), 24, is obstructed.
rūpā (8), 27, silver.
rūba (29), 79, form.
re (1, 12, 14, 15, 16, 21, 23, 26, 28, 30, 32, 34, 38, 39, 41, 43, 50), 2, 37, 43, 46, 49, 62, 68, 69, 74, 81, 85, 91, 100, 102, 103, 108, 112, 126, oh (voc, indeclinable).
roṣe (28), 75, in anger.

lai (29, 36, 38, 47), 79, 95, 101, 121, taking, reaching.
laiā (26, 28, 35, 49, 50), 70, 75, 94, 123, 126, taking.
lakkhaṇa (15), 45, to see, to perceive.
laḍa (42), 111, butter.
ladhā (34), 91, *labdhā*, achived.
labae (11), 36, obtains.
laiā (11), 36, smearing.
lāu (17), 52, gourd.
lāgire (16), 49, is touching.
lāgeli (16, 17, 47), 49, 52, 121, is attached, caught.
lāgeli āgi (47), 121, caught fire.
lāgelī (28), 74-75, touches.
lāṅka (32), 85, *laṅkā*, Ceylon.
lāṅge, *lāṅgā* (10, 36), 32, 95, naked.
lāhu (1), 2, take.
lui (1), 2, *lūipāda* (name of a composer).
līgī (18), 55, sportively
līle (14), 43, sportively, easily.
lūī (27), 72, see, *līle*,
luḍiu (49), 123, (I) plundered.
lūi (29), 78, *lūipāda* (name of a composer).
lūipāapae (34), 91, by the grace of the lotus-feet of *lūipāda*.
lūipādānāṃ (29), 78, of *lūipāda*.
lei (14), 43, accepts.
lepa (4), 14, smear.
lemi (10), 32, (I) shall take.
leli (49), 123, (thou) have taken.
lehu (32), 85, take.
lehū̃ (12), 38, (I) take
lehā re jāṇī (47), 121, oh(you) know (imp.).
lo (10, 14, 18), 32, 43, 55, oh (voc. indeclinable).
loa (5, 18, 22, 42), 18, 55, 66, 111, men (pl.)
loacāra (31), 83, social practices.

loḍiba (28), 75, be faught out.
loṇā (41), 108, soiled by salt.

śabarapādānāṃ (28, 50), 74, 125, of *śabarapāda* (name of a composer).
śabarā (50), 126, *śabara* (male), a low caste Hindu, whose profession is hunting.
śabarī (50), 126, female *śabara*.
śabaro (28, 50), 74, 126, male *śabara*.
śabaro (50), 126, to *śabara*.
śaśī (11), 35, moon (mystic term).
śākhi (36), 95, witness.
śānti (26), 70, *śāntipāda* (name of a composer).
śāntipādānāṃ (15, 26), 45, 69, of *śāntipāda*.
śāsanapaḍā (47), 121, *śāsanapaṭṭa*, inscription-plate containing administrative rules.
śiālī (50), 126, jackal (fem.).
śībarī (26), 69, name of a *rāga (āśābarī?)*
śuṇḍiniṇī (śuṇḍiṇī) (3), 11, wine-dealer (fem.).
śūṇa (42), 111, void.
śūna (13, 35), 40, 93, void.
śūna-mehelī (13), 40, void-woman.

ṣaabi (38), 101, all too.
ṣabarālī (50), 126, life-game of *śabara*.
ṣama (33), 87, with.
ṣalilai (47), 121, by water.
ṣaṣahara (27), 72, *śaśadhara*, moon (mystic term.).
ṣahaje (27), 72, easily.
ṣāmāa (33), 87, enters.
ṣārā (30), 81, essence.
ṣiālā (33), 87, *śṛgāla*, jackal.
ṣiñcahū̃ (47), 121, (I) sprinkle.
ṣihe ṣama (33), 87, with lion.
ṣukaḍa (50), 126, beautiful.
ṣe (50), 126, that.
ṣohia (46), 119, *śodhita*, purified.

sa (36), 95, self.
sa (26), 70, such.
saa (15), 45, self.
saa (16), 49, with.
saala (1, 9, 18, 31, 34, 36, 44), 2, 30, 55, 83, 91, 95, 115, all.
saalā (36, 41, 43), 95, 108, 113, all, of all.

saasambeaṇa (15), 45, self-conciousness.
saala (16, 17), 49, 52, all, all directions.
sāīsaṃbeaṇa (26), 70, self-conciousness.
saṃkelia (15), 46, sportively (?), briefly (?).
saṃkā (22, 37), 66, 97, fear.
saṃghārā (20), 60, killed.
saṃtāpe (16), 50, in the heat.
saṃpunnā (42), 111, filled-up.
sambohia (40), 106, explains.
sambohi (44), 115, perfect knowledge.
sambohī (29), 78, by explanations.
saṃsāra (33), 87, family.
saṃsārā (15), 46, worldly affairs.
saṃhāra (14), 43, destruction.
saguṇa (50), 126, *śakuna*, vulture.
saṅga (10), 32, company
saṅgā (8), 27, company.
saṅge (19), 58, with.
sacarācara (22), 66, often, with moving and non-moving worlds.
saḍipaḍiā (45), 117, retreating, being fallen.
saḍuli (3), 12, see *ghaḍuli*.
sadguru (8, 12, 14, 21, 23, 35, 38, 41), 27, 37, 43, 63, 68, 93, 100, 108, good preceptor, noble preceptor.
saduguruṗāba (41), 108, at the feet of the good preceptor.
sadguru-baaṇe (38), 100, by the words of the good preceptor.
sadguru-bohe, sadguru-bohī (12, 21, 23, 35), 37, 63, 68, 93, by the advice of the good preceptor.
sadbhābe (10), 32, in good faith.
sanātre (37), 97, by swimming.
sandhi (28), 75, joining point.
sapara bibhāgā (36), 95, division of self and non-self.
sabari (28), 74, *śabara*-woman.
sabarī-bālī (28), 74, *śabarī*-girl.
sabaro (28, 50), 75, 126, *śabara*, a sect of low class Hindu whose profesion is hunting.
sabhāba (43), 112, nature.
sama (10), 32, with.
sama (17, 43, 50), 52, 112, 126, equal.
samatājoī (46), 119, union of equals.
samatulā (50), 126, comparable.
samarasa (17), 52, equal bliss.
samarasa sandhi (17), 52, harmony of equal bliss.
samarase (43), 112, in equal bliss.
samāa (4, 40, 43), 14, 106, 112, enters.
samāiḍa (2), 8, enters.
samāṇā (46), 119, alike.
samāhia (1) 2, in meditation.

samudā (15), 46, sea.
samudē (35), 93, in sea.
sambeaṇa 15, (45), conciousness.
sarabara (10), 32, lake.
sara-sandhānē (28), 75, by the shot of arrow.
saraha (22, 32, 38, 39), 66, 85, 101, 103, *sarahapāda* (name of a composer.)
sarahapādānaṃ (22, 32, 38, 39), 66, 85, 100, 102, of *sarahapāda*.
sarua (15, 30), 45, 81, *sarūpa*, true nature.
sarua-bicāretē (15), 45, by judgement of *sarūpa*.
sarui (3), 12, narrow.
sarbba (44), 115, all.
sarbbai (35), 93, all too.
salilai (47), 121, see *salilai*
sasara (41), 108, of hare.
sasara siṃge (41), 108, horns of hare.
sasahara (18, 47), 55, 121, moon (mystic term).
sasi (17, 32), 52, 85, moon (mystic term).
sasimaṇḍala (32), 85, circle of moon.
sahaja (9, 19, 28, 30, 36, 37, 40, 43), 29, 58, 74, 81, 95, 97, 106, 112, simple (Buddhist theological term).
sahaja-nalinibaṇa (9), 29, *sahaja* the lotus-garden.
sahaja nidalū (36), 95, sleepy by the influence of *sahaja*.
sahaja mahātaru (43), 112, *sahaja* the great tree.
sahaja sarūā (30), 81, nature of *sahaja*.
sahaja-sundārī (28), 74, beautiful woman named *sahaja*.
sahajānanda (27), 72, pleasure of *sahaja*.
sahaje, sahajē (3, 38, 39, 42), 11, 100, 103, 111, at ease, of *sahaja*, with *sahaja*.
sahāba (41, 43), 108, 113, *svabhāba*, (human) nature.
sahābe (9, 32, 41 43), 30, 85, 108, 112 by nature, nature.
sahi (17), 52, *sakhī*, female comrade.
sā(17), 62, the first musical note.
sāara (42), 111, sea.
sāṅka (5), 18, bridge.
sāṅkama (5), 18, bridge.
sāṅka-mata (5), 18, (to move) properly on the bridge.
sāṅga (10), 32, union, copulation.
sāṅge (13, 32), 40, 85, union, company.
sāca (29), 79, true.
sāce (41), 108, actually.
sāñjhe (33), 87, in evening.
sādhe (1), 2, by meditation.
sādē (44), 115, in sounds.
sāda (19), 57, *śabda*, sound.
sānti (15, 26), 46, 70, *śāntipāda* (name of a composer).
sāndhaa (3), 11, entering.

sāndhi (14), 43, penetrating.
sāndhe (3), 11, consumer.
sāmī (5), 18, master.
sāara (*sāara*) (42), 111, *sāgara*, sea.
sā-ri (17), 52, *sā* and *ri*, the first two musical notes (in Indian musicology).
sālī (11), 36, wife's sister.
sāsu (4, 11), 14, 36, mother-in-law.
sāsughare (4), 14, in the room of mother-in-law.
sāhā (45), 117, *śākhā*, branches.
siṃge (41), 108, by the horn.
sikala (16), 49, *śikala*, chain.
sijhaa (15), 46, is fulfilled.
siñcahu (14), 43, (thou) bail-out.
siṭhi (14), 43, *sṛṣṭi*, creation.
sīsa (46), 106, *śiṣya*, disciple.
suiṇe (46), 118, in dream.
sua (41), 108, son.
suine (46), 118, in dream.
suiṇā (13), 40, dream.
suiṇa (39), 102, clear sky.
sukha (1), 2, happiness.
sukha-dukhetē (1), 2, in happiness and sorrow.
sukhē (34), 91, in happiness.
sucharāe (14), 43, voluntarily, at ease (?).
suja (4, 17), 14, 52 *sūrya*, sun.
suṇa (6), 21, (you) listen (imp. v.).
suṇa (31, 36, 39, 50), 83, 95, 103, 126, void.
suṇṇa (39), 103, empty.
suṇata (13), 40, void.
suṇata-mārge (13), 40, on the road of void.
suṇa-mehelī (50), 126, void-woman.
suṇe (26), 70, sky.
suṇantā (17), 52, listening.
suṇante (30), 81, listening.
sutelā (36), 95, lied down, slept.
sutelī (18), 55, (I) lied down, or slept.
suddha (27), 72, *śuddha*, pure.
suna (2, 17, 28, 31, 34, 44, 45), 8, 52, 75, 83, 90, 114, 117, void.
suna karuṇāre (34), 90, of void and compassion (mystic term).
suna nirañjana (28), 75, void and neutral (mystic term).
suna bāhe (31), 83, (you) discern the void.
sunā (15), 46, barren.
suni (16), 49, listening.
sune (26, 44), 70, 114, to the void.
sundarī (28), 74, fair lady.

sunna (1), 2, void.
sunna-pākha (1), 2, the wings of void.
suphala kari (36), 95, making successful.
subhāsubha (45), 117, good and evil.
suraa (19), 58, *surata*, sex-love.
suraa-pasaṅge (19), 58, *surata-prasaṅge*, in sexual affairs.
susurā (2), 8, father-in-law.
suhe (36), 95, in happiness.
sūja (14), 43, sun.
sūdha (9), 30, *śuddha*, pure.
sūna (35), 93, void.
se (21), 63, him.
se (3, 7, 21, 40, 50), 11, 24, 63, 106, 126, that.
seji (28), 75, bed.
seba (20), 60, that too.
sesa (49), 123, finished.
sesu (26), 69, residue.
so (7, 10, 20, 22, 27), 24, 31, 60, 66, 72, he/she, him/her.
so (10, 20, 22, 29, 41, 45), 32, 60, 66, 79, 108, 117, that.
soi, soī (15, 32, 46), 46, 85, 119, he/she too.
sona (49), 123, gold.
sona taruo (49), 123, tree of gold.

sone (8), 26, with gold.
sâ (33), 87, he/she too.
sâdha (33), 87, all of them too.
svapane (36), 95, in dream.
svaparāpara (34), 91, self and non-self.
svaparelā (43), 113, self and non-self.
svamohe (35), 93, illusion of self.

hai (47), 121, is being.
haṇabiṇu (23), 68, without killing.
hatha (39), 102, hands.
hara (47), 121, *śiva* (name of a Hindu god).
hari (47), 121, *kṛṣṇa* (name of a Hindu god).
haria (9), 30, taken away.
hariā (6), 21, buck.
hariṇā (6), 21, buck.
hariṇāra (6), 21, of the buck.
hariṇira (6), 21, of the dow.
hāā, hā̃u (10, 18, 20, 35), 32, 55, 60, 93, I, I am.
hāḍita (33), 87, in the cooking pot.
hāḍeri (10), 32, of bone.

hāḍeri māli (10), 32, garland of bone.
hātha (41), 108, hand.
hāthere (32), 85, of hand.
hālo (18), 55, oh (voc.).
hia-tā̃ bolā (28), 75, betel leaf-heart.
hiahi (2, 6, 7), 8, 21, 24, in to the heart.
hie (44), 115, in mind.
hinḍai (28), 75, is wandering, is playing.
hũ (39), 103, devine sound *(huṃ)*.
hebbhai (30), 81, severs.
hera (50), 126, (you) see (imp.).
heri (7), 24, seeing.
heri (50), 126, (I) see.
herua (17), 52, *heruka* (name of a Buddhist diety).
herua (26), 70, reason.
helē (18), 55, at ease.
ho (31), 83, are.
hoi (3, 17, 22, 37), 11, 52, 66, 97, is, be, happens.
hoiba (5), 18, will be.
honti (22), 66, (ke) becomes.
hohisi (23), 68, (you), be.
hohu (6), 21, (thou) be (imp.).

Library
Accession
Class on
Cat. on 20/5/03
Tag etc
Checked
Any Other
20/5/03

STUDY LIBRARY ★ G.K.V. Library ★
2020

COMPILED